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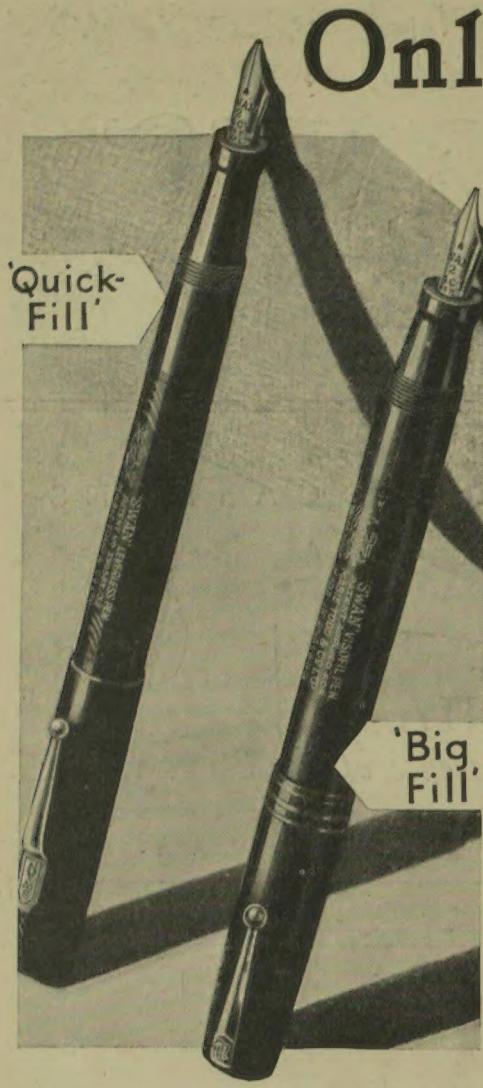
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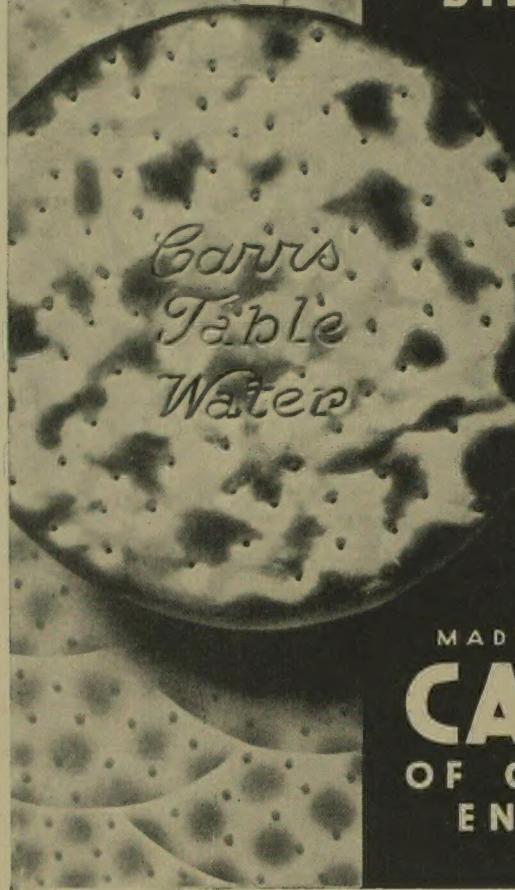
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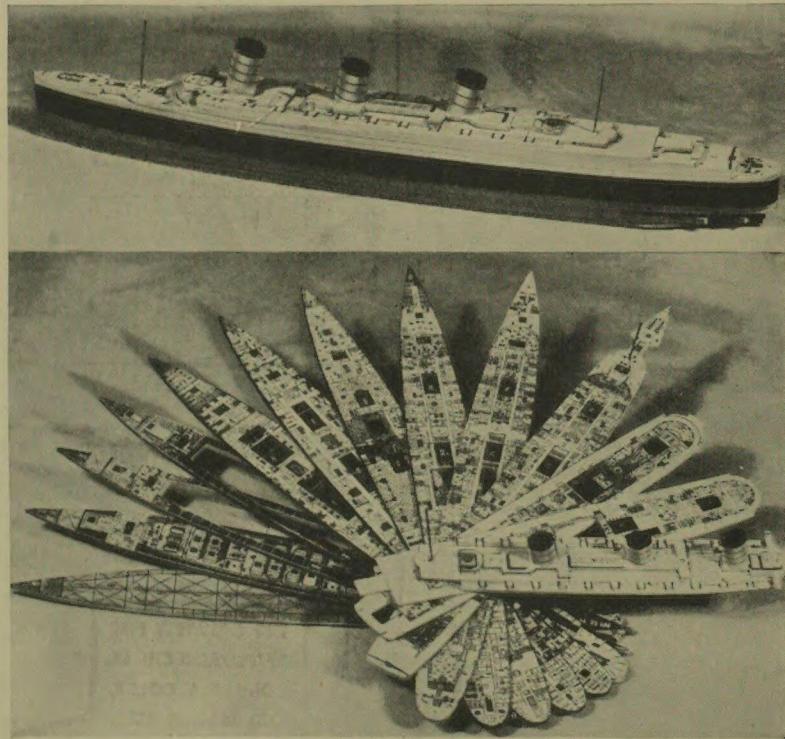
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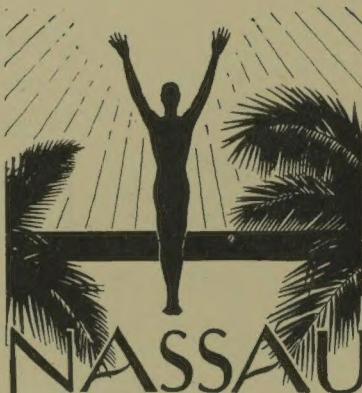


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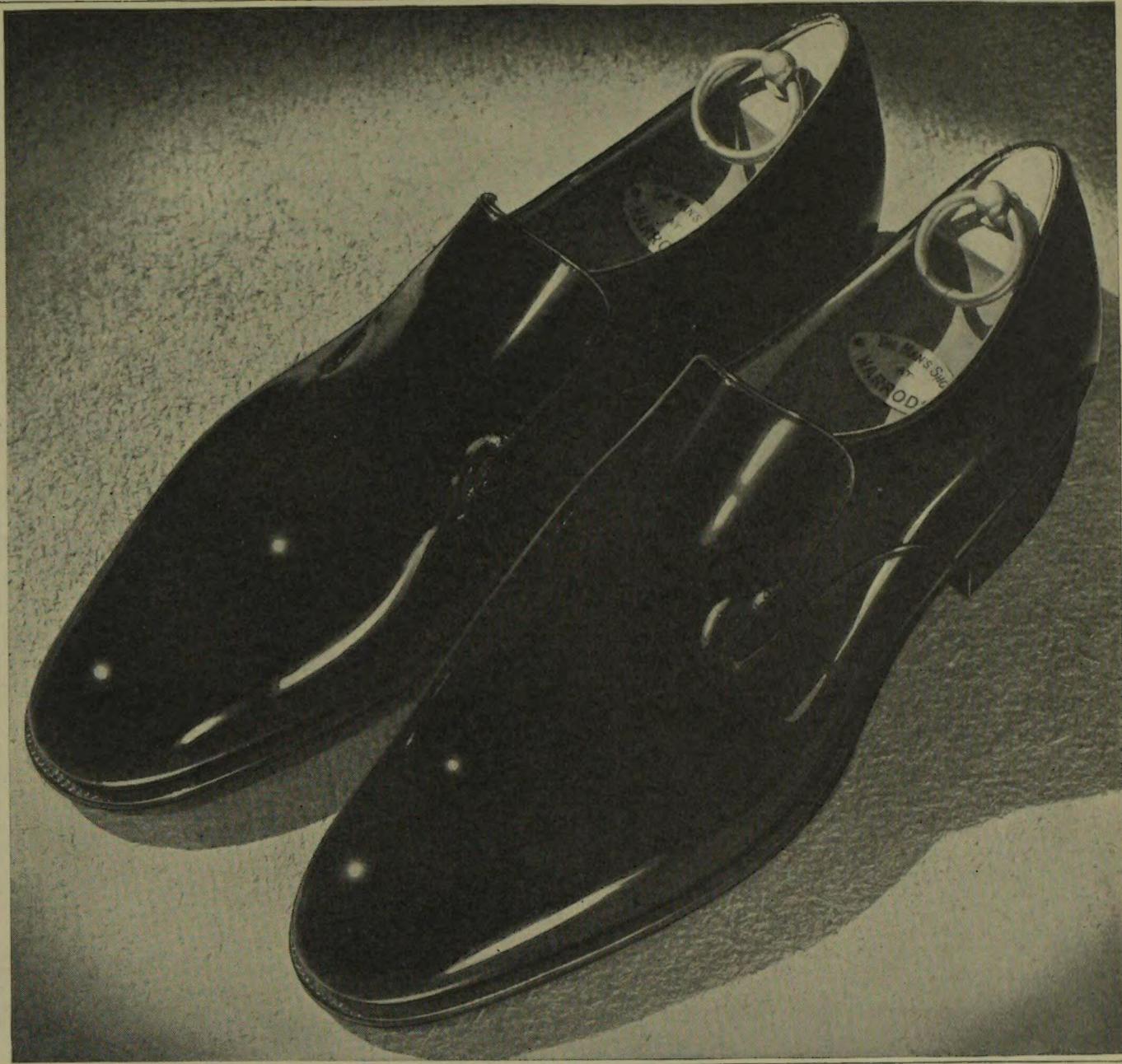
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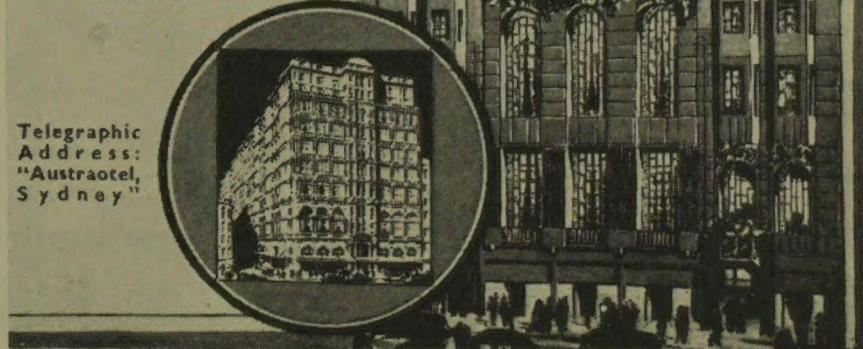
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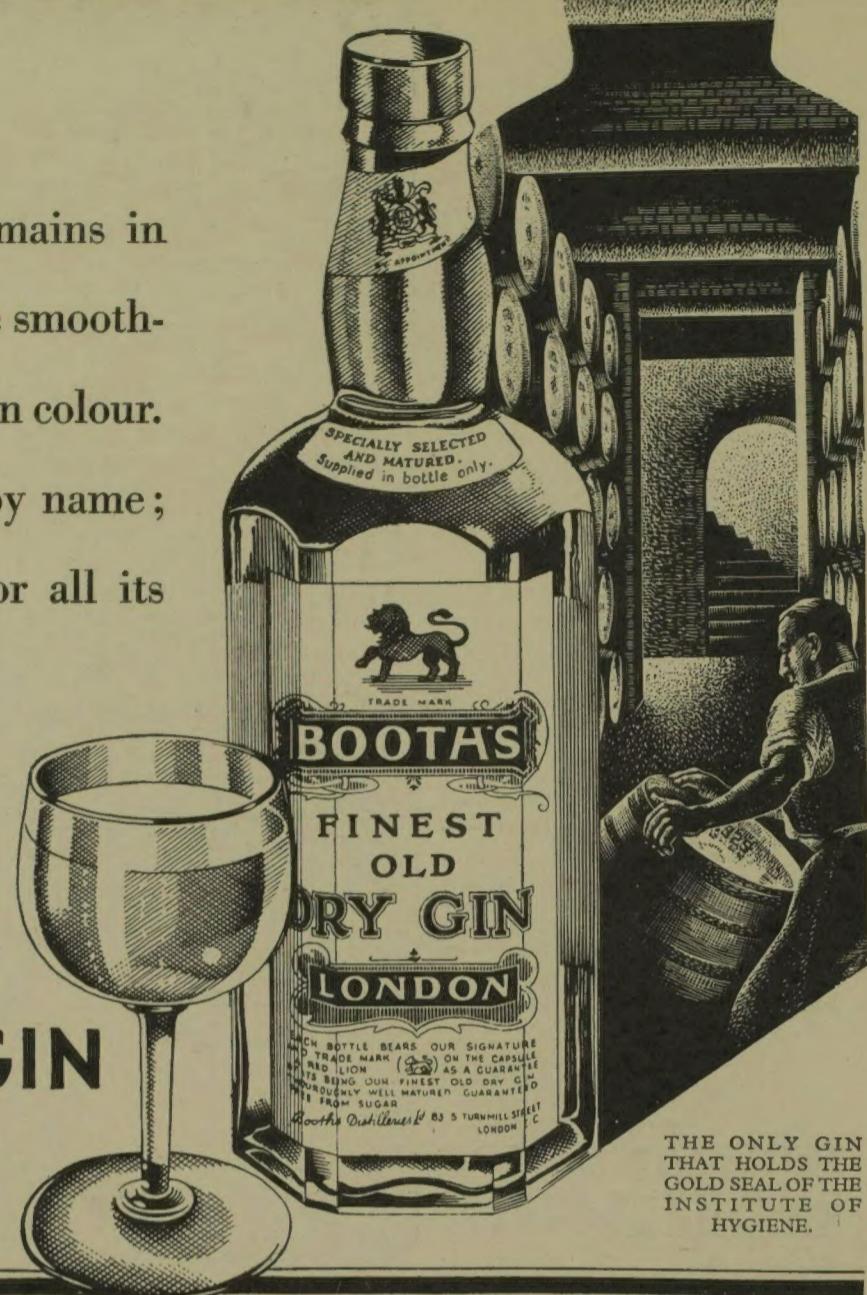


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SATURDAY, NOVEMBER 7, 1936.



KING EDWARD VIII. OPENS PARLIAMENT FOR THE FIRST TIME: HIS MAJESTY BEING CLOAKED BEFORE LEAVING THE HOUSE OF LORDS BY CAR AFTER HE HAD READ HIS SPEECH FROM THE THRONE.

What should have been a colourful outdoor spectacle was ruined by the rain on Tuesday, November 3. The King was to have driven in the State coach from Buckingham Palace to the House of Lords, there to open Parliament for the first time since his accession. As it was, the weather was so inclement that it led to

a last-minute decision to use a closed car. Accompanying his Majesty was the Duke of Beaufort, Master of the Horse. At the royal entrance beneath the Victoria Tower the Great Officers of State and others assembled to receive his Majesty, and on his departure there was the customary ceremonial.



By ARTHUR BRYANT.

IT is the habit of the writer of this page, whenever he is able, to spend a day of solitude in an old house in the country. From morning till night he never sees a soul or speaks a word. But he is not lonely. Before he sets out his work in the morning he takes a red pencil and carefully goes through the various alternative programmes offered by British broadcasting stations. Having picked out those items which he wishes to hear, he draws the wireless near him so that he can switch from wave-length to wave-length and then falls to his work, which is thus performed to a more or less continuous accompaniment of music. For he seldom listens to talks or plays, unless there is some special reason for doing so. With this reservation, he probably examines the programmes for the day with a more detailed care than most other listeners would find it worth their while to give them. Unlike the vast majority, he can do his work at home and in a single room. Only elderly people in retirement and invalids are habitually in the same situation.

It is quite surprising what a wealth of fine music, illuminating life at a thousand points, can be stored up by the regular listener who is prepared to take the necessary trouble with the switch. This holds true even on the worst day—and there are some very bad ones—provided that his set is capable of receiving the more distant stations, like Edinburgh and Belfast, which musically are often the best. Frequently, however, the first glance at the printed programmes is anything but reassuring: both on the National and London Regional wave-lengths there may be for several hours a solid block of indifferent music of the popular café luncheon-hour, *thé-dansant* order, and there generally seems to be far too much organ music. But a closer search of the Regional programmes will bring to light a useful store of jewels on which to draw as the day goes on. Here there will be a Haydn serenade or a couple of Handel songs, or perhaps a group of sea shanties, chanted in the slow, deliberate fashion of the seamen of a remote age, with their disquieting, unanswerable lesson that all our vaunted book education has so far produced nothing so rich in tenderness, dignity, and simple fidelity to the realities of life as these chance survivals of the culture of a rough and unlettered past. There must have been something spiritually very fine in our little island when it was inhabited by bucolic squires and yeomen peasants and which we seem to have mislaid in the course of the last hundred years and to-day almost to have ceased seeking for. But the British Broadcasting Corporation, in the course of retailing much else, good and bad, reminds us of the fact. Indeed, I sometimes fancy that that great institution preaches and teaches a good deal more than it is aware of.

It is always useful to be specific. Take, for example, the programmes provided on a recent Monday, when the present writer was free to listen all day. Musically, Monday is seldom a good day, for it contains no special features such as the Tuesday Manchester Midday Society's concerts, or the Thursday afternoons relays of the Bournemouth Municipal Orchestra, and this particular Monday was no exception. It is best to omit all reference to such of the day's fare as seemed to the writer to be mediocre or bad: after all, his taste is merely that

of a single individual, and the B.B.C. has to cater for all tastes.

The listener with catholic tastes who wanted good music, though at no time was he presented with any embarrassing choice between possible favourites, was

bar in order to make way for a German lesson for schools at 11.30; the same fate befell no less than three other fine pieces of classical music in the course of the day. For the next hour there was little to tempt the music-lover—in the morning there are only two alternative programmes—but at 12.30 came a miscellaneous concert of Borodin, Dvorak, Debussy and Roger Quilter relayed from Belfast. For those who do not like organs, the lunch hour only offered a lucky dip of new gramophone records, but even such programmes often offer pleasant surprises.

So the day continued. Curiously enough, the Children's Hour yielded almost the best: some Scottish songs and Nursery Rhymes beautifully sung on the London Regional and sea shanties from Scotland. In the evening there were Irish jigs and Handel's lovely Dance of the Sailors from Belfast—how rarely one ever hears it; from the West Pergolesi's Concertino in F minor and a concerto written at the age of ten by Mozart; a Haydn quartet on the National and a Bach Sonata from Aberdeen. And I particularly liked hearing a little while before dinner someone sing that frivolous but enchanting little ballad of a few decades ago, "Polly Perkins of Paddington Green." One cannot have everything, but it seemed to me that even such an average day as that Monday offered a good deal—all that a moderate man could ask, in fact, and far more than anyone could have hoped to have heard of music in one casual day a dozen years ago. In at least one sphere broadcasting has infinitely widened the potential range of human experience.

There remains the news—an item which affects all listeners. Of late the B.B.C. has greatly elaborated its news relays and now competes in a sense with the newspapers. Personally I find myself frequently irritated at having to receive the day's news in this way: it savours too much of benevolent paternalism and too little of that freedom of choice and method inherent in our British tradition. The Corporation necessarily chooses what we are to hear and, incidentally, what we are not to hear. Nor is the human tendency to make the wish father to the thought always easily avoided: this has been amusingly illustrated recently in the Spanish news, in which night after night mention has been made of mythical victories—almost invariably disproved next morning—for the side which is supposed to represent the forces of democracy and constitutional government. In a newspaper one expects error and prejudice; did not the entire British Press during the American Civil War go on announcing Southern victories over the hated Yankees right up to the time of the final collapse of the Confederate armies? But the B.B.C. cannot afford to risk being in the wrong; having no rivals, its slightest expression of opinion has the weight of an *ex-cathedra* pronouncement.

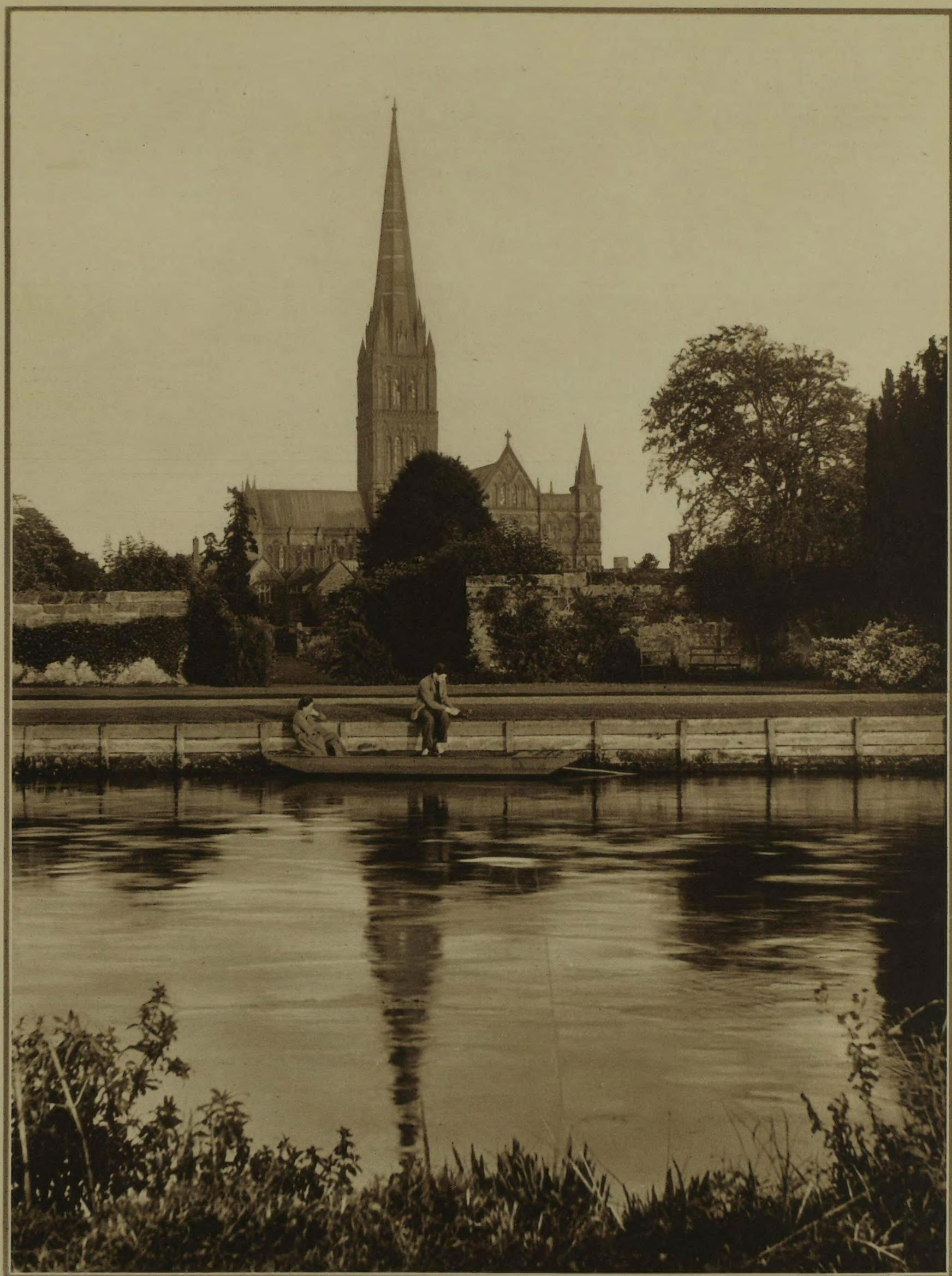
That is why in my opinion the musical side of broadcasting remains the most important. Here there is no debatable ground or room for error; good wine is of no party. And it is this that makes the B.B.C., in spite of all that has been said against it, the most hopeful portent of our age. For the civilising influences of such broadcasts as that programme of old Scottish songs, which I heard relayed that Monday day to the children of Great Britain, are incalculable.



THE FIRST WOMAN TO BE CHOSEN TO MOVE THE COMMONS' ADDRESS IN REPLY TO THE KING'S SPEECH: MISS FLORENCE HORSBRUGH, SENIOR M.P. FOR DUNDEE, IN THE DRESS SHE WORE FOR THE OCCASION.

It was announced last week that the House of Commons' Address in reply to the King's Speech would be moved by Miss Florence Horsbrugh, M.B.E., who has represented Dundee, as a Conservative, since 1931; and that the seconder would be Mr. Harold Nicholson, Member (Nat. Labour) for West Leicester. Miss Horsbrugh, who takes her Parliamentary duties very seriously and has well earned the compliment paid to her, is the daughter of the late Henry Moncrieff Horsbrugh, C.A., Edinburgh. She was educated at Lansdowne House, Edinburgh, and at St. Hilda's, Folkestone. She received her M.B.E. for her work in canteens and national kitchens, 1916-18. By Parliamentary tradition, the mover is in levée or Court dress. Miss Horsbrugh decided to wear evening dress.

able to enjoy a more or less continuous succession of good fare. He could start the day a little before eleven with a song from the "Marriage of Figaro" on the main Regional and then switch over a few minutes later to the National to listen to a record of Edwin Fischer playing an exquisite Mozart sonata. Incidentally, this was cut short in the middle of a



ENDANGERED BY STORMS, ONE OF WHICH SHIFTED AND CRACKED ITS FAMOUS SPIRE, WHOSE TOP IS 404 FEET FROM THE GROUND : SALISBURY CATHEDRAL, FOR THE REPAIR OF WHOSE SPIRE AND TOWER, IN PARTICULAR, AN APPEAL HAS BEEN LAUNCHED.

In 1930 the spire of Salisbury Cathedral moved during a gale and cracked. The Dean, the Very Rev. E. L. Henderson, has now launched an appeal for £10,000 in order that the more urgent repairs may be done without delay, for he considers the position to have become serious. He states that, although the stonework appears to be in good condition, long exposure to the weather has made it rotten and that more than the two masons at present employed should be permanently

engaged on maintaining the structure. Men have already begun to repair the heavy stone pinnacles on the north side, but it is feared that another storm may shift the spire again before the work can be finished. The Cathedral, a beautiful example of Early English architecture, was founded in 1220 and was dedicated to St. Mary in 1260. It is 473 ft. long. The tower and spire date from the fourteenth century and the top of the spire is 404 ft. from the ground.

MINOAN CULTURE DISPLAYED AT THE ROYAL ACADEMY:

THE FIRST FORMAL EXHIBITION IN ENGLAND REPRESENTING DISCOVERIES DURING 35 YEARS OF EXCAVATION AT KNOSSOS—ARRANGED IN CONNECTION WITH THE JUBILEE OF THE BRITISH SCHOOL OF ARCHAEOLOGY AT ATHENS.

By SIR ARTHUR EVANS, D.Litt., F.R.S., Excavator of the Prehistoric Palace at Knossos, and Author of "The Palace of Minos."

(See Illustrations on the opposite page.)

TO many, certainly, the Exhibition now on view in Burlington House, affording a glimpse of some twenty centuries of Minoan culture in its latest phase, still about half a millennium earlier than the Greek, will be the revelation of a new World. It is a World with a character of its own, instinct with vivid life and colour, gay, cheerful; strangely divided between sensational sports and a religion in which a Mother Goddess and her child in some respects anticipate a much later creed. It is a World, indeed, in many of its aspects curiously modern, and that not only in its fashionable costumes and mannerisms, but in such solid matters as water-supply and sanitary engineering, in the variety and conveniences of the domestic architecture, and in the independent evolution of a system of writing, almost to alphabetic point, centuries before the Phoenicians had discarded their cumbersome cuneiform archetype for linear characters, themselves largely borrowed from a Minoan dynasty.

Though the results of the excavation of the great Palace at Knossos and its surroundings are naturally its main theme, the object in view has been to supply, as far as possible, the materials for a general survey of the Minoan culture in its widest range. In particular, it has been possible to put together a fuller series than has ever yet been placed side by side of objects illustrating the early connections between Crete and the Nile Valley, from its "proto-Libyan" prehistoric stage to the days of the Early and Middle Egyptian Kingdoms.

As the first-fruits of Cretan exploration, undertaken by me from the year 1894 onwards, the riddle of Schliemann's Mycenæ was already partly solved by the revelation of anterior stages of culture in direct contact with that of prehistoric and protodynastic Egypt—which thus supplied the first link in the long chain of European civilisation. At Knossos itself, to which converging lines of remote tradition pointed as the actual seat of "King Minos,"

who personifies that earlier World, it was only possible to start methodical excavation under the new régime, heralded by the arrival in Crete of Prince George of Greece as mandatory of the Great Powers. It is fitting, too, to recall the fact that, at a critical juncture, the friendly recognition of British archaeological claims by Prince George had been further stirred by a direct appeal on the part of his kinsman, his late Majesty King George V., then Prince of Wales.

On its side, the new Autonomous Government recognised the claim of the excavator to some share in the illustrative finds, a good representative series of the inscribed clay tablets from the Palace archives being also specially accorded to him by a decree of the Cretan Assembly. After the union with Greece, moreover, allocation of duplicate objects was continued at the hands of an archaeological committee, and, at the conclusion of the work, the Greek Government presented, amongst other objects, an original example of part of a fresco panel of high artistic value, depicting a leaping girl from a bull-grappling scene (Fig. 7), and, together with other objects, a specimen of an exceptionally fine "amphora" in the "Palace Style"—both of which are on exhibition. The bulk of the relics thus acquired were passed

on by myself, then its Keeper, to the Ashmolean Museum, on the understanding—generously interpreted in the present case—that objects might be temporarily withdrawn for special purposes. At my request, moreover, the Keeper and Visitors of the Museum have obligingly sanctioned the further loan of a series of Egyptian finds—such as the Ashmolean Museum alone possesses—in which Minoan painted pottery was found together with dated Pharaonic relics—thus supplying direct evidence for the dating of successive Periods.

These chronological groups, supplementing the earlier equations supplied by the late predynastic and proto-dynastic Egyptian stone vessels found on the site of Knossos, must be regarded as a unique feature of the present Exhibition. The Middle Minoan II groups from Harageh, Kahun, and Abydos, corresponding respectively with the reigns of Senusert II. and of Senusert III. and Amenemhat III., are also shown.

Of still greater novelty will be the evidence that it has been here possible to put together of Minoan connections on the Oriental side. A gold-mounted lapis-lazuli cylinder

of the Cretan Middle Minoan IIa period. Of outstanding importance, too, is the appearance, on the side of another vessel, of the symbolic "axe-plant"—already illustrated on a Cretan burial urn. Here the double axe, the sacred weapon of the Minoan goddess, together with the single-edged variety, is organically attached to branches springing from a central stem terminating in a fleur-de-lis. To these Tell Atchana finds, moreover, it has now been possible, thanks to the courtesy of M. Schaeffer and the Louvre authorities, to add his most recent find at Ras Shamra, namely, part of a vase—the first-fruits of a still unexplored tomb—in the pure polychrome style of the Middle Minoan IIa Period, equated, as we have seen, with the reign of Senusert II. Its fine "egg-shell" fabric, as well as the correspondences in minute details, proclaim it to be a work of the Palace *atelier* at Knossos, thus carrying back the relations of its Priest Kings with the Syrian coastland to the beginning of the twentieth century B.C.

A pendant to these discoveries will be seen in a remarkable miniature head of fine white marble, with inlaid locks and brows of lapis-lazuli, and a red jasper earring showing traces of its having had a tiara attached to it, from the fine Egyptian collection left to Eton College by the late Major Myres, and kindly lent by the Provost and Fellows. Its slightly upturned gaze fits in well with a celestial being. An iron tenon, visible above, apparently fitting into a tiara, must belong to a comparatively late date; but the inlaid technique points to Oriental tradition and the general aspect is curiously reminiscent of Ur.

How early a truly artistic stage had been reached by the Cretan craftsmen is well illustrated by a "pariah" dog (Fig. 4) executed in the round on a green steatite lid by the Second Early Minoan Period—in the middle, that is, of the Third Millennium B.C. The gold jewel, from a grave belonging to the earliest phase of the Palace of Mallia (c. 2100 B.C.), with its admirable representations of horns (Fig. 12) and microscopic granulation, may be regarded as superior to anything of the same nature produced by the contemporary art of Egypt or Chaldaea.

An impressive illustration of the most flourishing period of Minoan art—about 1600 B.C.—is supplied by the painted stucco relief of a charging bull, with an olive-tree in front and strangely conventionalised rocks below. This was expressly reproduced for this Exhibition from the restored copy of the original in the west portico of the northern entrance-passage of the Palace. It had formed part of a great bull-hunting composition, of which the best idea can be formed by the repoussé design on one of the two gold cups, of slightly later date, found in the beehive tomb at Vapheio, near Sparta. The best idea of the companion piece in the opposite

portico, of which only small fragments were found, is probably supplied by the relief on the other gold cup, in which the capture is carried out by a decoy cow. It is a significant circumstance that both subjects are represented by the reliefs on fragmentary slabs of gypsum, a specially Cretan material, brought home by Lord Elgin from near the façade of the "Atreus" tomb at Mycenæ. The forepart of the charging bull, with the tree in this case behind it, belongs to the same fine period of art as the great painted relief, and helps to confirm the conclusion—supported by many other pieces of evidence pointing to the Third Middle Minoan Period—that this, as well as the closely allied Klytemnestra vault, belongs to the same approximate date.

The same fine style is also represented by the replicas of painted plaster high-reliefs, showing various parts of the human body and clearly belonging to agonistic scenes from the great East Hall of the Palace. Slightly later, perhaps (L.M.Ia), is the admirable painted bas-relief of the Priest King, with lily crown and collar and peacock plumes, walking the Elysian Fields.

Exceptionally striking, because more complete than the larger monuments, are the figurines of a religious nature,

[Continued on page 842.]



FIG. 1. "WORTHY OF THE ITALIAN RENAISSANCE": AN IVORY FIGURINE, WITH LOIN CLOTHING OF THIN GOLD PLATE, FOUND IN CRETE AND DATING FROM ABOUT 1600 B.C.: A YOUTHFUL GOD, THE CROWN OF WHOSE HEAD (PERHAPS ONCE COVERED BY A GOLD BIRETTA) IS SHORN FOR THE OFFERING OF "CHILDHOOD'S LOCKS"—THE TWO BACK VIEWS SHOWN BY MEANS OF MIRRORS.

from Knossos already reflects the remoter influence which, from early in the Third Millennium B.C. onwards, the rulers of Sumer and Akkad were extending to the Mediterranean shores, and the primitive bull-shaped libation vessels of the Minoans betray the same old Chaldaean pedigree. That Cretan enterprise had actually established a foothold on the Syrian coast by about 1400 B.C. had been already demonstrated by M. Claude Schaeffer's epoch-making discoveries at Ras Shamra, and Minoan painted sherds from Palestine, equated with Thothmes III.'s reign, had carried back the import of Minoan wares to those shores about a century beyond that date. But the results of Sir Leonard Woolley's preliminary excavations of a settlement at Tell Atchana, on the Middle Orontes, take us back appreciably farther. Here, in Inner Syria—shut off from the sea by the intervening Amanus range—occur painted sherds, of local fabric but presenting decorative motives indicative of a direct Minoan relation as early as about 1700 B.C. Sir Leonard Woolley and his colleagues have kindly allowed a selection of these sherds to be exhibited here for the first time. It will be seen that the bowl-fragments, displaying creamy-white rosettes on the dark ground, themselves fit on to the decoration of the fine "egg-shell" ware

THE GREAT DISCOVERIES OF MINOAN CULTURE
IN CRETE REPRESENTED AT BURLINGTON HOUSE:
AN EXHIBITION ARRANGED BY SIR ARTHUR EVANS.

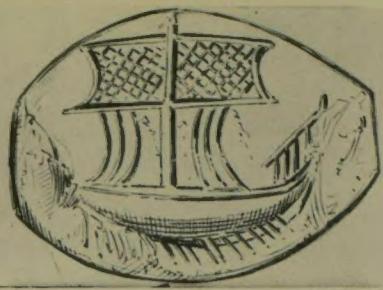


FIG. 2. A BLACK, RED-VEINED SEAL STONE: A SHIP WITH BROAD SAIL AND CABIN AT STERN (PROBABLY ALSO AT PROW), FROM KNOSSOS. (c. 1550 B.C.)

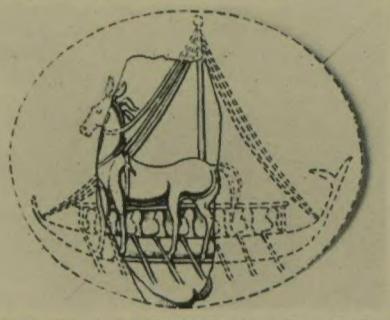


FIG. 3. A CLAY SEAL IMPRESSION: A SHIP WITH ROWERS IN A DECK-SHELTER AND SUPERPOSED FIGURE OF A HORSE WITH KNOTTED MANE. (c. 1450-1400 B.C.)



FIG. 4. A "PARIAH" DOG EXECUTED IN THE ROUND ON A GREEN STEATITE LID FROM A TOMB AT MOCHLOS. (c. 2500 B.C.)



FIG. 5. A "COW-BOY" THROWN BY A BULL, WITH "SACRAL KNOTS" IN FRONT: A GOLD SIGNET RING. (c. 1550 B.C.)



FIG. 6. A HORNED SHEEP: A RED CORNELIAN BEAD-SEAL (HERE SHOWN ENLARGED) FOUND NEAR LYKTO, CRETE. (c. 1600 B.C.)



FIG. 7. AN ORIGINAL FRESCO PAINTING OF A GIRL PERFORMER, FROM THE AREA OF "COW-BOY" FRESCOS AT KNOSSOS. (c. 1500 B.C.)

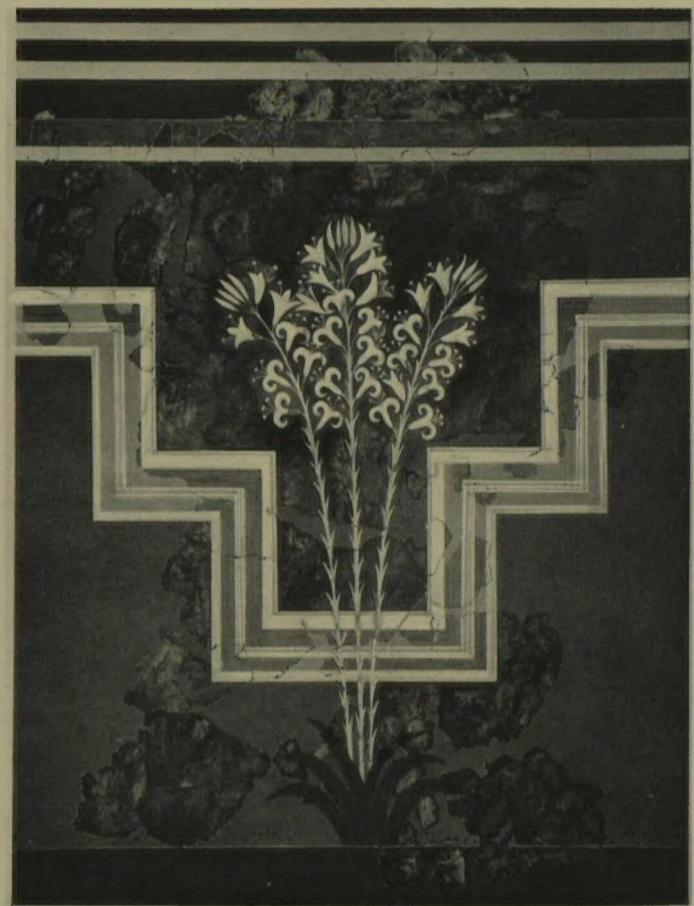


FIG. 8. MADONNA LILIES BESIDE AN ARTIFICIAL BASIN: A WALL-PAINTING AT AMNISOS, A PORT OF KNOSSOS, DISCOVERED BY DR. MARINATOS.



FIG. 9. A KNOSSIAN FAIENCE FIGURE OF A SNAKE-HOLDING GODDESS WITH A PARD ON HER HEAD-DRESS. (c. 1575 B.C.)



FIG. 10. A SARDONYX BEAD-SEAL (ENLARGED): A BULL DRINKING AT A CISTERN AND A YOUTH (WITH LEGS IN AIR, TOP LEFT) GRAPPLING ITS HORNS. (c. 1600 B.C.)



FIG. 11. A LENTOID BEAD-SEAL: THREE WATER-FOWL, FEEDING, SLEEPING, AND STARTING FLIGHT RESPECTIVELY—A SCHEME FOUND IN CHINESE ART. (c. 1550 B.C.)



FIG. 12. A GOLD JEWEL CONSISTING OF TWO HORNETS AND A DISK WITH MICROSCOPIC GRANULATION, FOUND AT MALLIA. (c. 2100 B.C.)

We have already illustrated (in our issue of October 17) the work of the British School at Athens represented in its Jubilee Exhibition of discoveries in Greece and Crete, 1886-1936, now open (until November 14) in the Royal Academy Galleries at Burlington House. The above photographs show some of the most interesting items in the section devoted to the great discoveries of Minoan culture at Knossos, in Crete, made by Sir Arthur Evans, who has contributed

the article on the subject begun on the opposite page. This part of the Exhibition constitutes the first formal occasion on which the principal results of his thirty-five years of excavation at Knossos, with their revolutionary effect on the history of antiquity, have been exhibited in England. It should be noted that the fresco seen in Fig. 7, one of the most delicately executed examples from Knossos, was presented to Sir Arthur by the Greek Government.

WHAT CIVIL WAR MEANS IN SPAIN: THE STRUCTURE

PHOTOGRAPHS BY



THE WARLIKE USES OF ELECTRICITY: METHODS OF CONVEYING HIGH-TENSION CURRENT TO BARBED WIRE DEFENCES AT RONDA, NEAR MÁLAGA.



THE EVEN TENOR OF COUNTRY PURSUITS DISTURBED BY CIVIL STRIFE: A GROUP OF SEVILLE YEOMANRY, COMPOSED OF GENTLEMEN-FARMERS, NEAR MARCHEMA.



A SACRED BUILDING (ALREADY DESECRATED BY COMMUNISTS) USED FOR MILITARY PURPOSES: A CHURCH AT TORRIJOS, NEAR TOLEDO, AS A GARAGE—with lorries inside.



WITH HAIR CROPPED BY VILLAGERS OF REBEL SYMPATHIES: WOMEN WHO HAD LED A REBEL FORCE INTO AN AMBUSH CAPTURED AND AWAITING TRIAL, AT OROPESA.



ON THEIR WAY TO EXECUTION: MEN TAKEN PRISONER BY REBELS AT GUARENA, NEAR MERIDA, IN A LOREY WITH AN ARMED ESCORT.



A PRIEST IN LAY DRESS FINDS HIS CHURCH PLATE AND ARCHIVES (AT THE BACK) INTACT WHERE THEY HAD BEEN HIDDEN IN AN ATTIC: AN INCIDENT AT TEBA.

We reproduce here some remarkable photographs taken during the last few weeks in Southern Spain, in the region around Seville and Malaga, and further north in the neighbourhood of Toledo. They afford a vivid idea of the dislocation and distortion of daily life, in all its phases, brought about by a state of civil war. In connection with some of our illustrations, it may be well to add a few notes giving supplementary information for which

there was not enough space in the titles to the photographs. Thus, for example, regarding that showing a group of women with their hair cropped at Oropesa, a village to the west of Madrid, it is explained that these women had led part of the insurgent forces into an ambush, with the result that the rebel soldiers concerned were shot down. The women were afterwards arrested by the rebels and detained to await trial. Meanwhile their heads

OF DAILY LIFE TURNED TO THE USES OF SLAUGHTER.

C. GERAHTY.



THE USE OF AIR TRANSPORT BY THE REBELS TO BRING REINFORCEMENTS FROM MOROCCO INTO SPAIN NEAR THE STRAITS OF GIBRALTAR: MOROCCAN SOLDIERS ENTERING AN AEROPLANE (ALLEGED TO BE GERMAN) HOLDING THIRTY MEN, FOR CONVEYANCE FROM TETUAN TO SEVILLE.



SPANISH RAILWAYS MILITARISED FOR THE PURPOSES OF CIVIL WAR: A DISTANT VIEW OF A GOVERNMENT ARMoured TRAIN (RIGHT CENTRE BACKGROUND) RUNNING NEAR TORRIJOS, NORTH OF TOLEDO, TO MADRID—SHOWING THREE SHELLS FROM REBEL GUNS BURSTING BESIDE AND CLOSE BEHIND IT.

had been shorn—a process which is looked upon as a mark of degradation—by villagers in sympathy with the rebel cause. It is further stated that an order was subsequently issued by General Franco, the rebel commander-in-chief, forbidding the repetition of such a punishment. The photograph showing a lorry containing prisoners on the way to execution at Guareña, near Merida, was taken some 40 hours after the capture of Toledo by the

rebels who raised the siege of the Alcazar. The illustration showing a priest, wearing the ordinary dress of a layman, among the treasures of his church which had been stored for safety in an attic, illustrates the vicissitudes and dangers to which the Spanish clergy have been subjected. This photograph was taken at Teba, near Ronda, between Malaga and Gibraltar. The locality is of historic interest as formerly the home of the late Empress Eugénie.

REMARKABLE WAR PICTURES: THE "ALMIRANTE FERRANDIZ" SUNK.

PHOTOGRAPHS TAKEN FROM THE "KOUTOUBIA," WHOSE BOATS RESCUED SURVIVORS.



THE FIGHT BETWEEN THE SPANISH GOVERNMENT DESTROYER "ALMIRANTE FERRANDIZ" AND THE INSURGENT CRUISER "CANARIAS" IN THE STRAITS OF GIBRALTAR: A PHOTOGRAPH, TAKEN FROM THE LINER "KOUTOUBIA," SHOWING THE "CANARIAS" (RIGHT) SHELLING THE "ALMIRANTE FERRANDIZ."

There were two naval actions in the Straits of Gibraltar on September 29. In each case a Spanish Government destroyer was the object of a surprise attack by an insurgent cruiser. The results of the actions were that the destroyer "Almirante Ferrandiz" was sunk by the insurgent "Canarias"; and the destroyer "Gravina" badly damaged by the insurgent "Almirante Cervera." The fight between the "Ferrandiz" and the "Canarias" was witnessed by those aboard the French liner "Koutoubia," which rescued some of the survivors. The photographs here reproduced were taken by M. Marcel Homet, a passenger in the "Koutoubia"; and we print below extracts from the very interesting account of the affair sent to us by him.

IN the unequal contest between the destroyer and the cruiser, the destroyer did not attempt to utilise her speed (nominally superior to that of the "Canarias") to escape until it was too late. M. Homet writes: "At last we made out a warship at a distance of about four or five miles to starboard, apparently a destroyer, patrolling in a leisurely way. The sun came out. At the same time the destroyer showed her colours. She was a Government vessel. There was a flash in the distance, an explosion, and smoke rolled from the destroyer, which immediately made off to starboard and headed for Malaga at top speed. The hostile cruiser in the distance also put on speed. At thirty-five knots it overhauled the destroyer hand over fist—the latter only making twenty-five Suddenly

[Continued above on right.]

the cruiser, having got to within three or four miles, fired an entire broadside; the shells fell on the destroyer with a hellish din, causing her to list. . . . The destroyer went on shooting—but clearly ineffectively. Having some time before thrown all her regular officers into the sea, her gunnery showed the effects of their absence. The crew, however, acquitted themselves with great courage until the end. The red flag continued to fly. At last a shell penetrated the engine-room and the ship came to a standstill, drifting towards Gibraltar. . . . Two whale-boats towed by a launch, . . . left the liner. Getting them away was not easy as rather a high sea was running." Meanwhile attempts to enter into communication with the "Canarias," which was standing by, proved fruitless. Then "a seaplane was catapulted from the 'Canarias' and hummed through the air. This seaplane, a Dornier 4, unquestionably of foreign make, had no distinctive mark indicating its nationality. It climbed in a spiral . . . and then flew up to a raft on which were ten survivors from the destroyer, with its machine-gun trained. But by the time that the gunner had got his weapon on to the target the French boats had already reached the raft. The seaplane flew round while the men in her shook their fists and shouted insults. During this time explosion succeeded explosion on the 'Ferrandiz' as individual shells and cartridges went off. At 9.34 the vessel blew up.

[Continued below.]



A LATER STAGE OF THE FIGHT: THE "ALMIRANTE FERRANDIZ" (WHICH WAS APPARENTLY CAUGHT UNAWARES BY THE CRUISER) MAKING OFF, WITH SMOKE POURING FROM HER.



THE END OF THE "ALMIRANTE FERRANDIZ": THE DESTROYER BLOWING UP; A DISASTER WHICH INVOLVED THE LIVES OF SOME 120 MEN, THIRTY-SEVEN SURVIVORS BEING RESCUED BY THE "KOUTOUBIA'S" BOATS.

She broke in two and sank slowly. Only when she was actually going under did the ship's officers jump into the water. Among them were the commander—in reality, a midshipman—the chief engineer, and the medical officer, who later died of his wounds. . . . The French boats brought in thirty-seven victims. . . . At the spot where the 'Ferrandiz' had gone down spread a patch of oil which calmed the waves. . . . The humanity of the seamen may well evoke our admiration. Those in charge of the 'Koutoubia' were certainly not Communists; far from it. Neither was Admiral Salazar, in command of the Italian squadron stationed at Tangier, who, when he heard that the rescue work was over, wirelessly to the French vessel: 'Please state whether you are putting into Tangier, and if you have need of medical assistance.' . . . The commanding officer of the sunken destroyer told the captain of the "Koutoubia": "We left Malaga on the twenty-fifth and cruised in the Straits to stop the transport of regular troops to Algeciras. At about six o'clock the watch observed smoke at about fifteen thousand yards, and this shortly proved to be a cruiser of the most modern type coming from the Atlantic. What had we to fear? The rebels had no modern cruiser in this region, for the only one they might have disposed of was still in the dockyard at Ferrol. But we were wrong there, for the rebel dockyards had tripled the number of their hands. So it was the 'Canarias' which we found ourselves facing. You saw the sequel."

IN HONOUR OF DEVI, WIFE OF SIVA:
PAGEANTRY AND ILLUMINATIONS FOR THE DASARA, IN MYSORE.



THE ANNUAL DASARA FESTIVAL IN HONOUR OF DEVI, AT MYSORE : THE PALACE SEEN THROUGH THE EASTERN GATE—BOTH ILLUMINATED.



BRILLIANTLY LIGHTED FOR THE TEN-DAY FESTIVAL IN MYSORE : THE EASTERN FORT GATE AND CORRIDOR STANDING OUT AGAINST THE NIGHT SKY.



WHERE THE MAHARAJA HOLDS HIS DURBAR FOR TEN NIGHTS DURING THE DASARA FESTIVAL : THE PALACE PICKED OUT IN GLITTERING LIGHTS.



ON THE ROAD TO THE "BANNIMANTAP" TO PERFORM TRADITIONAL RITES : THE MAHARAJA AND HIS BROTHER, THE YUVARAJA, CARRIED IN PROCESSION ON THE ROYAL ELEPHANT.



THE MAGNIFICENT TEMPLE OF "ANJANEYA" BETWEEN THE DOUBLE GATEWAYS USED BY THE ROYAL PROCESSION : THE PALACE FROM THE NORTH.

THESE photographs of the Dasara festival in Mysore, which began on October 16, are particularly interesting in view of the charge recently levelled against the administration that they were lending themselves too easily to State Socialism and the reply of the Dewan of Mysore that State Socialism was not only desirable, but necessary, in India. The festival is held by Hindus throughout India in honour of Durga, or Devi, the wife of Siva. On the first day his Highness the Maharaja receives State officials and distinguished guests in the Durbar Hall, wherein is the Golden Throne, and they pay homage, or nazir. Another night is devoted to the English Durbar. The Maharaja occupies his Throne after receiving the Resident, and European guests are presented to him. Afterwards the gathering is entertained by displays of fireworks, country dances, and Oriental games. The last evening of the festival is the occasion for the royal procession, when the Maharaja, accompanied by his brother, the Yuvraja, sitting in a golden howdah borne by the richly caparisoned royal elephant, makes his way to the "Bannimantap" to perform certain traditional rites. At ten o'clock the procession returns to the palace through the brightly lighted streets lined with cheering crowds, excited by bands and firework displays.

THE DISCOVERY THAT KLINAKLINI GLACIER COVERS 300 SQUARE MILES.

AN OFFICIAL ACCOUNT AND PHOTOGRAPHS OF THE EXPEDITION TO THE KLINAKLINI GLACIER.

MORE than the usual hazard of wilderness travel in the Coast Range of British Columbia attended the discovery that by far the largest North American glacier south of Arctic Regions and Alaska is Klinaklini Glacier, 175 miles from Vancouver and 15 miles west of "Mystery Mountain" (Mt. Waddington). For a few miles up the turbulent flooding Klinaklini River Mr. James R. Stanton, big-game guide of Knight Inlet, piloted the party by boat. The party consisted of Mr. and Mrs. Don Munday, of Vancouver; Mr. Harry S. Hall, of Boston, Swiss guide and two packers. They poled the boat up obstructed channels, "tracked" it with a rope where shores allowed, portaged over log jams, waded deep in glacial water, or even dragged the boat up-stream by interchanging branches. Repeated trips were made.

(Continued below.)



UNEQUALLED IN NORTH AMERICA SO FAR SOUTH OF THE POLE: THE GREAT GLACIER, WHICH WINDS FOR TWENTY MILES BELOW TIMBER LINE AND HAS A TOTAL LENGTH OF OVER THIRTY MILES.



THREE MEMBERS OF THE EXPEDITION ON THE SUMMIT OF MT. SILVERTHORNE: ONE OF TWO ASCENTS NECESSITATED BY THE CLOUDY WEATHER PREVALENT IN THE COAST RANGE, TO STUDY THE SURROUNDING REGION.



BY FAR THE LARGEST NORTH AMERICAN GLACIER SOUTH OF THE ARCTIC REGIONS AND ALASKA: KLINAKLINI GLACIER, WHICH WINDS FOR TWENTY MILES BELOW TIMBER LINE AND HAS A TOTAL LENGTH OF OVER THIRTY MILES.



THE LEADER TESTING THE "BRIDGE" OVER TUMULT CREEK: CROSSING BY A SINGLE 1-INCH WIRE-ROPE (INVISIBLE IN THE PHOTOGRAPH), VITAL TO AN EXPLORATION OF KLINAKLINI GLACIER, AND THE LACK OF WHICH DEFEATED MR. AND MRS. MUNDAY THE PREVIOUS YEAR.

supplies during the remaining 15 miles to the glacier snout involved some risk of encountering the numerous grizzly bears whose trails often had to be travelled. The success of the whole venture rested on bridging Tumult Creek, a turbulent tributary, with 100 feet of wire rope. To get to the other side to do this, Mr. and Mrs. Munday went up Tumult Canyon, crossed Tumult Glacier (10 miles long), and came down the far shore. The creek threatened to wash out anchorage points, so the bridge was built. Klinaklini Glacier ends 457 ft. above sea-level, being 2 miles wide here; it broadens to four miles at 3000 ft. at the second forks. Much of the surface proved a maze of crevasses with no practicable route through; elsewhere it heaved into ridges 50 ft. high and a quarter of a mile long, delaying placing a base camp 12 miles up. While Mr. Hall and Mr. and Mrs. Munday tried to photograph a partly grown grizzly, it turned angrily on them. Meanwhile a shaggy grizzly and her two cubs had stalked them from behind, and now joined in the attack on the unarmed climbers. By stamping their ground (Continued above on page 815).

MILES: EXPLORING WITH PERILS THAT INCLUDED "GRIZZLIES."

THE EXPEDITION TO THE KLINAKLINI GLACIER.



KLINAKLINI GLACIER IN THE COAST RANGE OF BRITISH COLUMBIA, OVER FOUR MILES WIDE—A VIEW SHOWING (ON THE LEFT) THE SILVERTHORNE BRANCH, 18 MILES LONG MIDDLE BRANCH OF THE THREE TRUNKS HERE VISIBLE.



A RECORD OF CLIMATIC CHANGES IN THE MOUNTAINS OF BRITISH COLUMBIA: TREES KILLED BY A RECENT LARGE-SCALE ADVANCE OF KLINAKLINI GLACIER, WHICH DAMMED A VALLEY MOUTH, BUT IS NOW SHRINKING AGAIN.



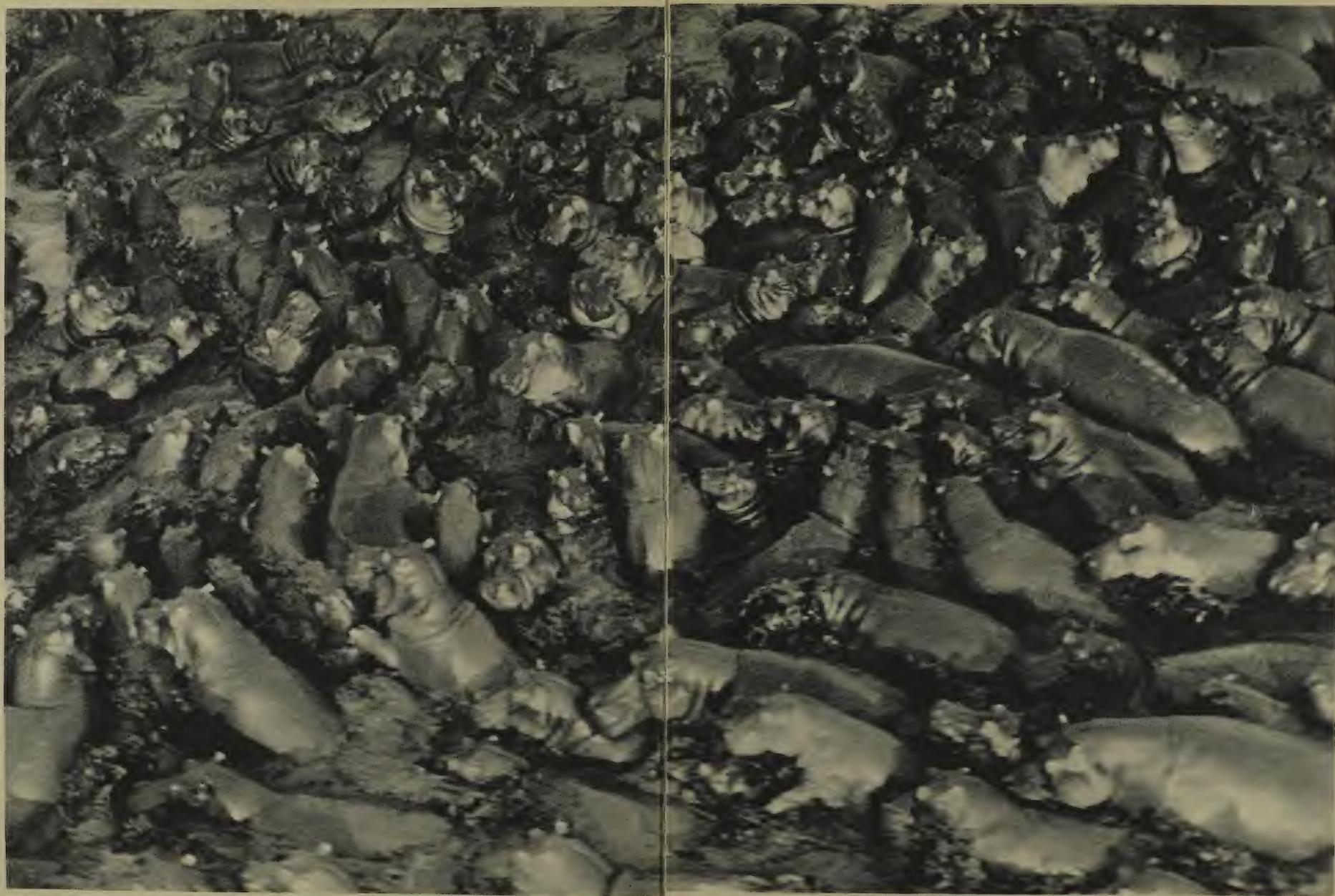
HARD GOING ON THE THIRTY-MILE-LONG KLINAKLINI GLACIER: A TYPICAL EXAMPLE OF THE CONSISTENTLY ROUGH SURFACE, WHICH SOMETIMES HEAVED INTO RIDGES FIFTY FEET HIGH AND A QUARTER OF A MILE LONG ACROSS THE PATH OF THE EXPLORERS.



MRS. DON MUNDAY ON A MOUNTAIN TRAIL: THE AUTHOR'S WIFE, WHO TOOK AN ACTIVE PART IN THE ORIGINAL EXPLORATION OF THE "MYSTERY MOUNTAIN" (MT. WADDINGTON) REGION, AND OF KLINAKLINI GLACIER.

Klinaklini Glacier, measured 20 miles in length and covered about 80 square miles. The great glacier approaches 300 ft. thick without continuing laterally. It is fed by the same snowfields but draining more directly into the Pacific. Mr. Munday, who is a member of the International Glacier Commission, concludes that this icefield is a direct survival of the continental ice-sheet existing in British Columbia 90,000 to 10,000 years ago. Klinaklini Glacier is shrinking now, but less than a generation ago was advancing rapidly into mature forest. From a camp 22 miles up the glacier the cloudy weather so prevalent over Coast Range snowfields forced two ascents of the loftiest summit in the district, Mt. Silverthorne, for comprehensive knowledge of surrounding sections of the range, with higher peaks still awaiting exploration. (We may add that in a note on the top photograph it is stated: "The last Ice Age never really relaxed its grip on this section of the Coast Range of British Columbia.")

they succeeded in diverting her from each other. In saving Mrs. Munday her husband defied the roaring monster at timber line and carried her in his arms with his hat before tripping backward down a rocky shelf. His wife then rushed straight at the grizzly with an ice-axe. The bear swerved at her and she jumped down a low cliff. The old bear, finding the three young ones no longer available, now drew off. Possibly grizzlies in this region know little of human beings, since it is virgin hunting ground. Later, the two packers sighted two grizzlies fishing for salmon. One attacked them though they were three hundred yards off, but fortunately stood their ground and outwitted it. Glaciers, not mountains, dominate the whole landscape in this area. Klinaklini Glacier's second branch, (Continued below.)



HIPPOPOTAMI IN THE MASS: A MOST REMARKABLE

The subject of this extraordinary photograph, taken from an aeroplane by an Imperial Airways official during a flight over Rhodesia and Portuguese East Africa, looks at first glance like anything but what it actually is—a herd

of panic-stricken hippopotami tumbling over each other in their efforts to "flee from the wrath to come," in the shape of the strange and gigantic "bird" roaring above them in the sky. The hippopotamus is usually

AIR PHOTOGRAPH OF A STARTLED HERD IN FLIGHT.

regarded as a sluggish beast (as shown, for example, in the coloured photograph given in our issue of October 3 last, and many previous illustrations in our pages), but here we see that he is capable of intense activity when

occasion demands. The aeroplane, when flying low, also startled herds of zebra and giraffe. At first glance, the above photograph suggests rather a beach strewn with boulders of various shapes and sizes.

FORMOSA—THE OLDEST JAPANESE COLONY— AN ISLAND UNDER DISCUSSION.

FORMER HEAD-HUNTERS: TRIBES NIPPON HAS SUBDURED WHILE MAKING FORMOSA A POWERFUL UNIT OF ITS EMPIRE.

By CARL and MILICENT WERNITZ. Drawings by Carl Werntz. (Copyright reserved.)

The island of Formosa—the oldest Japanese colony—has been attracting a considerable amount of attention in the outside world recently. There have been two small incidents in which foreigners have been involved with the Japanese authorities. Some while ago British officers in the submarine depot ship "Medway" were accused of taking photographs in the prohibited area at Keelung; and subsequently some British sailors were alleged to have been maltreated by the police at the same place. The latter incident was made the subject of official representations. In addition to these, numerous other occurrences have shown that the Japanese authorities are acutely suspicious of all foreigners. Formosa was one of the Fleet bases which Japan agreed not to strengthen under Article 19 of the Washington Naval Treaty. The treaty expires at the end of December, and, at the time of going to press, there seems little hope that Japan will renew the guarantee. The drawings reproduced on this and the opposite page show types of native tribes inhabiting the interior of the island. Until quite recently they retained their head-hunting customs—and they were for long a difficult problem to the Japanese administration. In fact, some of them are probably still in an "untamed" state.

FORMOSA was within sailing distance of Borneo and New Guinea even in ancient times, and certain of her aboriginal tribes shared with these islands the tradition of head-hunting. However, Japanese education and control have now practically relegated the custom to oblivion. A ship's captain will tell you that the route from Hong Kong to Amoy, passing near Formosa, is a dangerous one. Pirates watch the steamers that sail in and out of the harbours off the beaten track. Skippers of Japanese boats however, may well say "Never mind," for they know Formosa is only seventy miles from the outer harbour of Amoy, where lie several Japanese warships—clean, trim and efficient—ready for action. Japan protects her island and her shipping assiduously. In addition to this, stalwart Sikh police—lent through special courtesy of the Hong Kong Government—carefully search hundreds of tattered passengers and guard the boats which each week go from that port to Formosa and carry on a lively trade with the Chinese coast towns in this zone.

The whole of Formosa—Taiwan to the Japanese and natives—might easily be termed basically Chinese, for by comparison, Portuguese, Dutch and English periods of domination of the beautiful green isle were short-lived. But to-day, with its museum, schools, and aerodromes, it is an epitome of Japanese orderliness and commercial activity. With the understanding appreciation which one artist gives to another's creative work, many monuments showing Chinese influence have been preserved, and aboriginal handicrafts tastefully displayed in modern museums, all the while that the Japanese have been building wide new roads, developing agriculture, and rearing

sumptuous edifices. In fact, the island now seems as much Japanese as Chinese. Naturally, much of the capital city—Taihoku—gives evidence of relationships with Tokyo; there are buildings in hybrid style, such as the "Old East Gate" standing in the modern residential district, which might belong either to Kyoto or Nanking. But architecture so stolid and cold as that of Taihoku's "Old North Gate" is reminiscent of Northern China. Nowadays the centre of great activity in the commercial quarter, this defensive work was originally

a youngish man and an aged woman to come forth. As the woman came nearer, defiantly puffing one of the quaint little native pipes, a wide, tattooed "moustache pattern" showed weirdly blue against her yellow skin. The Japanese policeman made it easy for us to get Rokuro Nowa to pose, and explained that the "moustache" signified she was a married woman. The sketching was carried on in the cabin of a sick old man who lay silently in his high, wooden-plank bed under a green mosquito-net—the latter used by Japanese command, for Taiwan's terraced hills are as infected as they are green.

Seeing no calamity befall the woman during her posing, Petho Batu, the young man, ran off. Returning quickly, wearing a sort of straw jockey cap, he indicated his willingness to sit for a sketch. Though the official escort pooh-poohed any idea of head-hunting, we divined that the cap was of a style considered proper to wear on head-hunting expeditions, and that the ineradicable tattooed design on the young man's chin showed he had collected a head. The mark on his forehead was less sinister, for it merely indicated he was no longer a bachelor! Having this information, the natural request was for permission to sketch his wife—Chias Batu—who also had a tattooed "moustache." It is in northern Formosa only that one finds their experts in this strange craft. (In Japan it is also a northern race, the aboriginal Ainu, who practise tattooing.)

To see the really magnificent Paiwans (a tribe who were, until recently, head-hunters) requires an overnight journey to the southern end of Formosa; as well as a police escort. There is a long, uphill motor drive through Chinese farming lands, boulder-strewn ruts of dry river beds, and trails of steep roads chopped out along the shoulder of foothills. The Paiwans are said by ethnologists to be the only aborigines who build slate houses, and so it is not surprising that they are born with a sculptor's feeling for stone, and exhibit innate talents for design and craftsmanship in many ways.

As we made our way into the Paiwan country we observed, among groups of natives working on the road, many women with their heads covered with fresh green leaves and flowers meticulously woven into charming decorations. The reason for this rather Polynesian style of

adornment was explained while the girl named Polto was being sketched. The flowers are a tribal sign that the young woman is of marriageable age—a charming custom that is apparently never slighted. Often the impressive war shields of the Paiwans bear a close resemblance to those of Borneo and both the men's and women's head-dresses exhibit Malayan, as well as Chinese, characteristics, the latter particularly evidenced by another girl named Jojon and her companion. These two were professional singers of considerable local repute, and they not only wore elaborate silver head-dresses of Chinese derivation, but brightly coloured gowns of similar heritage. A rather pretty, much-dressed-up child of a former head-hunter proved to be very shy. It was hard to realise that she was a member of a tribe whose chief sport for generations had been head-hunting.

After the baby, a handsome youth posed. His name was Uai, and he was also the son of an ex-head-hunter. He lived in a decorated slate house having a wide shelf across the end upon which human heads, collected by the men of the family, had stood until the custom was forbidden by law. Fortunately, Uai had been born too late to start such a collection—so, instead, he assisted the local Government schoolmaster!



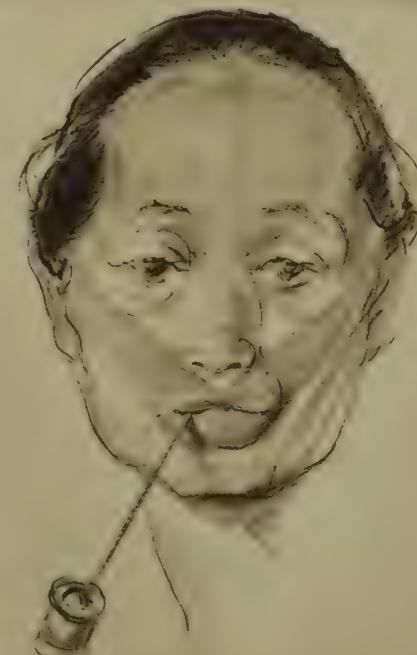
IN THE INTERIOR OF FORMOSA, A JAPANESE ISLAND WHICH HAS BEEN THE SUBJECT OF MUCH DISCUSSION OF LATE: A VILLAGE OF SLATE HOUSES INHABITED BY A TRIBE OF FORMER HEAD-HUNTERS, WHO ARE BELIEVED TO BE THE ONLY ABORIGINES TO USE SLATE FOR BUILDING. The name of the village seen here is given as Tantowen Tiwan. It is situated at the entrance to Santomen (South Pass), in the mountains of Southern Formosa. The drawing, like the others reproduced on these pages, is by Carl Werntz.



THE DAUGHTER OF A FORMOSAN HEAD-HUNTER WHO BECAME A PROFESSIONAL SINGER OF LOCAL REPUTE: JOJON, WEARING A SILVER FESTIVAL HEAD-DRESS OF A SOMEWHAT CHINESE TYPE.

built to keep out head-hunters and other rude intruders. It is not difficult to visualise these head-hunters once visits have been made to the native reservations—which even now are not so far from the capital city. Permission is necessary to go to Urai and, though the first part of the trip out from Taihoku is over well-made roads, a long section is travelled by means of "man-power" railways largely used for freight, with a bamboo settee placed on the "coaches" for passengers. Smaller and more primitive than the Victoria Falls trolleys, these diminutive carriages are pushed uphill by "the engineer," who, on the down-hill trip, rides the car, using a brake to keep it from speeding off the tracks and down steep mountains into the swift rivers.

On our arrival a police escort in charge of native affairs led the way across a fragile wire rope bridge over rushing cataracts, and up a steep path to the small village of forlorn huts perched on a cliff commanding a startlingly lively view of cloud-capped mountains and waterfalls. The place seemed deserted. Loud calling and banging of doors aroused some half-naked small boys. In turn they induced



THE "MOUSTACHE" TATTOOED ON THE FACES OF MARRIED WOMEN AMONG CERTAIN FORMOSAN ABORIGINES: A DRAWING OF AN OLD WOMAN NAMED ROKURO NOWA.

FROM FORMOSA—NOW IN THE NEWS: TYPES FROM A HEAD-HUNTING STOCK.

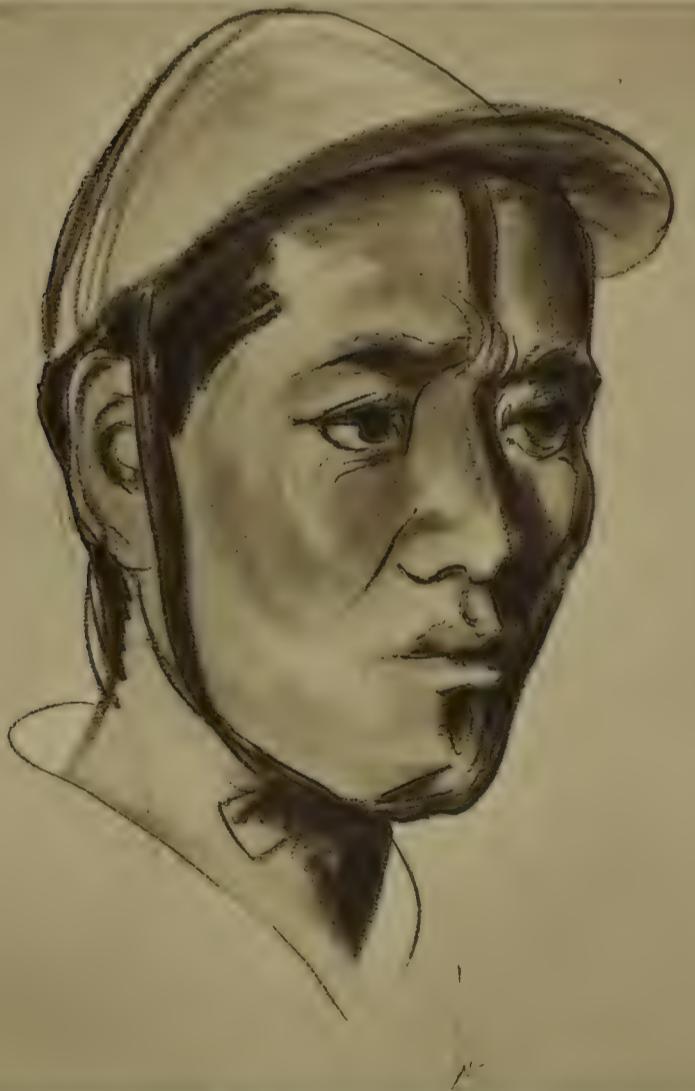
DRAWINGS BY CARL WERNZ. COPYRIGHT RESERVED.



A CHARMING GIRL OF A FORMOSAN TRIBE WHO WERE ONCE HEAD-HUNTERS—WHO IS NOW A PROFESSIONAL SINGER: A PAIWAN, FROM SANTOMEN IN THE SOUTH.



POLTO: A GIRL OF A SOUTHERN FORMOSAN TRIBE—FORMERLY HEAD-HUNTERS—WEARING A PASTORAL GARLAND TO INDICATE THAT SHE IS UNWED.



THE HEAD OF THE FAMILY—WEARING A CURIOUS STRAW "JOKEY CAP": PETHO BATU, WHOSE TATTOO-MARKS INDICATED THAT HE HAD "GOT HIS MAN," AND ALSO THAT HE WAS MARRIED.

As late as 1914 the compiler of that excellent work "Terry's Japanese Empire" could write of Formosa: "To sit on the balcony of the luxuriously appointed *Taihoku Hotel* and know that somewhere in the near-by mts. eager eyes may be searching one out, and nervous fingers be gripping a razor-like *kris* that would quickly decentralise one's cherished head-piece, affords a thrill not 'included in the price' in Europe or America!" Since then, however, the Japanese have



PETHO BATU'S WIFE: CHIAS BATU; A WOMAN OF THE URAI VILLAGE OF EX-HEAD-HUNTERS (NORTHERN FORMOSA); WITH TATTOOED "MOUSTACHE" INDICATING HER MARRIED STATE.

advanced the frontiers of civilisation apace, and it is doubtful if one would risk having one's "cherished head-piece decentralised" in any part of the Island; though it is true that as recently as 1925 the Tai-yal group, in the north-east, were described as head-hunters. The establishment of "Pax Japonica" is irresistible, however; owing to the difficulty of securing human heads, it appears that certain tribes have now decided to content themselves with those of monkeys.

THE SLAVE OF DUTY.

BEING AN APPRECIATION OF

"HINDENBURG, THE WOODEN TITAN": By JOHN W. WHEELER-BENNETT.*

(PUBLISHED BY MACMILLAN.)

THE name of Hindenburg has been honoured throughout the world as that of a great servant of duty. He is almost unique in history in that his real career began at the age of sixty-seven, and that, having been entirely undistinguished up to that time, within four days he became the nonpareil of his country, hysterically adored. His acceptance of the office of President at the age of seventy-eight was also an extraordinary circumstance which appealed powerfully to popular imagination. For long he was regarded and admired by all the world as "not only a hero, but a living symbol of embattled Germany" (to use Mr. Wheeler-Bennett's phrase). When this Grand Old Man delivered over his country to the Nazis, whom not long before he had scornfully rejected; when he destroyed the last vestiges of constitutional government by signing the Enabling Bill and giving Hitler unlimited dictatorial powers; and still more when he actually congratulated the assassins on their "purge" of June 30, 1934; the world, already shaken by the inexplicable dismissal of Brüning, received a shock from which it has never recovered. As time has gone on, it has been realised that when certain legendary integuments have been removed, the figure of Hindenburg which emerges has lost many of its heroic qualities. Certain facts have become notorious. It is undisputed that Hindenburg did not plan, and could not possibly have planned, the Battle of Tannenberg, which was the foundation of the "Hindenburg Legend": this was neither Hindenburg's work nor Ludendorff's, but partly Hoffmann's and partly that of the wrangling Russian commanders themselves: though Hindenburg should not be denied the credit of having intervened and continued the battle when Ludendorff, in fear of Rennenkampf's northern army, had lost his nerve. It is known also that without Ludendorff, Hindenburg would probably have been as nought. Again, the opinion grows, as more evidence comes to light, that Hindenburg's acceptance of the Presidency at such an advanced age and with so little understanding of politics was a misfortune rather than a boon to his country; and that the whole post-war political history of Germany is a tragic tale, from which true leadership is deplorably absent.

And, beyond these facts of common knowledge, uneasy doubts have been growing about some of Hindenburg's personal relationships. It is difficult to shut one's eyes to the fact that his long and arduous path was strewn with the corpses of abandoned comrades and helpers. The most delicate case is that of the Kaiser himself—the War Lord, the object of homage and fealty, whom Hindenburg and Ludendorff, paradoxically enough, had come to treat with a peremptoriness which fell little short of bullying. For ourselves, we have never been able to see that Hindenburg could have done other than he did in November 1918, and we agree with Mr. Wheeler-Bennett that his acceptance of responsibility for salving the broken German army was one of the most admirable acts of his career. It is certain, however, that Hindenburg himself was never easy in his conscience about the events of November, and there is much reason for thinking that to the very end he hoped to silence his scruples by the restoration of the monarchy. But if he accused himself unnecessarily about his liege-lord, were there not others who had cause to remember him with bitterness? He allowed Ludendorff to be dismissed without raising a finger to save him (but he went to special trouble to save von Papen from Göring's executioners!). Ludendorff, Hoffmann, Stresemann, Gröner, Brüning, Seeckt, Schleicher—it is a perturbing list; all forsaken, of course, in the name of Duty—but all forsaken! The pygmies all down and disgraced, and the Wooden Titan still secure and honoured. It is impossible to conceal from oneself a certain vague, unpleasant taste left in the mouth by these reflections.

These considerations must be faced. They are matters of history; of no small relevance to the present condition of Germany. Senility is not sufficient excuse for the steady and fundamental deterioration of President Hindenburg's political career. We observed recently a review of Mr. Wheeler-Bennett's volume in which a distinguished military historian protested that as Hindenburg was a venerated figure in Germany, it behoved no Englishman to detract from his reputation. From that attitude we entirely dissent. In the first place, now that some of the mists of legend and glamour have rolled away, the reputation of Hindenburg does not stand, even in Germany, nearly as high as it

did. In the second place, history is not an affair of compliments and flatteries. We may feel sorry for an aged, tired, lonely man who, with the most conscientious motives, accepted a responsibility too heavy for him, but the question remains whether he was able to discharge it, and if not, what were the consequences—what, indeed, still are the consequences. Mr. Wheeler-Bennett is a well-qualified commentator on these affairs. He has had long and expert training in the collection of information about European politics. He weighs the evidence in the present case judiciously, and his final judgment is, on the whole, adverse to Hindenburg and to the part he played in German history. He reaches much the same conclusions as Herr

They imposed their will inexorably; at their command, valuable servants of the state like Hoffmann, Kühlmann, and Bethmann-Hollweg were summarily dismissed; and the Kaiser himself repeatedly did their bidding, under threat of their resignation. The world has gradually learned of the disastrous blunders which resulted from this politico-military dictatorship. By their blind Polish policy; by their insistence on the unrestricted U-boat campaign, against all the better opinion of German statesmen; by their setting-up of a puppet-Chancellor like Michaelis; by their ferocious treatment of defeated Russia; and finally by their insensate obstinacy about peace-terms with the Allies (although Hindenburg subsequently stated

that he knew in February 1918 that the war was lost!): by all these things, and, as some would hold, by their desperate throw of March 1918, they made it certain that Germany would lose not only the war, but the peace. The accusation is heavy; so, let it be granted, were the difficulties; but in all these crises Hindenburg and his *alter ego* (a man who subsequently exhibited the most unstable mind) cannot escape the responsibility of having rejected and overridden the counsel of all those who were, as they should have known, far better able to judge political and diplomatic issues than themselves.

The extenuation, however, is that the twin leaders may have honestly considered themselves driven into this autocracy by an absurd political situation. It need hardly be observed that in Germany there was nothing resembling the "responsible" government of England and France. The decision of every important question came back ultimately to the Kaiser, against whose erratic personal influence the sagest counsellors were powerless. No monarch alive was fit for such responsibility, least of all William II., whose defects of mind and character grew upon him hugely with the multiplication of his anxieties and the dissipation of his megalomaniac dreams. It is not surprising that Hindenburg and Ludendorff believed that the only escape from this political paralysis was to take absolute control into their own hands. Nor is it surprising that they were as incapable as their royal master of exercising that control either temperately or wisely.

What is surprising is that Hindenburg, after one unhappy excursion into politics, should have been prepared, at the age of seventy-eight, to make another. Nobody doubts that he did so only because he believed that his country needed him—and, indeed, it did need the confidence which he alone inspired. But the verdict of history, we believe, must be that the legendary hero would have followed a higher duty, and would have made a nobler sacrifice, if he had resolved not to undertake that which he was, *ex hypothesi*, incapable of performing. If Germany was unable to construct an efficient political system under a traditional-monarchy, still less was she able to do so under a wholly unaccustomed form of government, and in an hour of visitation when any country would have found difficulty in maintaining stable government. Hindenburg started well: he supported Stresemann's policy of *Erfüllung*, and braved the unpopularity of accepting the Young Plan. But thereafter the story is utterly painful, and the "symbol of embattled Germany" became merely the impotent focus of

ceaseless and sinister intrigue. Completely bewildered by it all, the Old Gentleman, trying to be fair to everybody, merely succeeded in giving everybody the impression that he had betrayed them. The beginning of the end came when, actuated by the incorrigible machinations of Schleicher, he brutally dismissed Brüning, the one man who might have brought his country back to health and sanity. The only satisfaction to be derived from that grievous incident is that Schleicher's own subsequent dismissal was even more ruthless. Seven Chancellor's served under Hindenburg (which means, in effect, that they served under Meissner), and the only one of them who enjoyed the President's full confidence and regard was von Papen. Anybody who has followed the political career of Herr von Papen will appreciate the significance of that fact. It came to this, that before the end there was not a section of opinion in Germany which did not consider that it had been "let down" by the President. Whatever the extenuations of age, ignorance, and gullibility, there is no escape from ugly facts like the Rape of Prussia, the chaos of German politics, and, almost as the last official act, the approval of mass-murders which horrified the world. It is all a grim warning against meddling, even with the best of motives, with forces which one does not understand and cannot control.—C. K. A.

* "Hindenburg, the Wooden Titan." By John W. Wheeler-Bennett. (Macmillan and Co.; 21s.)

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

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We welcome contributions and pay well for all material accepted for publication.

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Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

Ludwig, whose study of Hindenburg we examined in these pages on May 18, 1935. We do not think that the contentions of either writer are to be easily refuted.

And yet we feel that the true indictment is not so much of Hindenburg as of a political system. Mr. Wheeler-Bennett's whole volume is really an amplification of his own remark that the Germans are the least politically-minded people in the world. Charitably considered, Hindenburg was the victim of that weakness in a nation which, in so many other respects, showed itself then and now one of the greatest in the world.

It is extremely difficult to say whether or not Hindenburg was a great soldier; but it is certain that he was not a great politician, or any sort of politician at all. Not only was his whole career divorced from affairs of state, but he has left on record (this man who became political head of his country at its most difficult time!) his temperamental aversion from politics. And it was not only a question of temperament and training, but of intelligence; he simply had not that type of mind. And yet, in August 1916, in the midst of gigantic military operations, he and Ludendorff, after bitter quarrels with Falkenhayn and with many of the Kaiser's counsellors, assumed the fearful responsibility of absorbing the supreme command of their country not only in the military but in the political sphere.

THE "SILVER BRIDGE" OVER THE FORTH.



THE NEW FORTH BRIDGE AT KINCARDINE FORMALLY OPENED BY THREE CONVENERS : THE CEREMONY, DURING WHICH LORD ELGIN REFERRED TO THE STRUCTURE AS " THE SILVER BRIDGE."



MARCHING OVER THE CENTRAL SPAN AFTER IT HAD BEEN SWUNG INTO POSITION : THE DUNFERMLINE PIPE BAND PASSING ALONG " A MONUMENT TO SCOTTISH DESIGN, ENGINEERING AND LABOUR."



HALF A MILE LONG, WITH A CENTRE SPAN SO PERFECTLY POISED THAT TWO 50-H.P. MOTORS CAN SWING IT OPEN : THE NEW FORTH BRIDGE, WHICH HAS TAKEN THREE YEARS TO BUILD.

On October 29 the new road-bridge over the River Forth at Kincardine, midway between Stirling and the famous Forth Bridge, was formally opened to traffic by the conveners of Fife, Clackmannan, and Stirling, the three counties which supported the scheme. The ceremony was completed by the conveners pressing three buttons which caused the 120 yards long centre span to close. The bridge, which is the longest road-bridge in Great Britain, is half a mile in length and cost £327,000 to build. The centre span is controlled by three photo-electric cells which see that the 1600-ton span is in correct alignment when closed. This tremendous weight pivots so easily that two 50-h.p. motors are the only machinery required to swing it. When a ship wishes to pass through, the operator, who is stationed in a cabin above the span, turns a small hand-wheel which causes the traffic lights to change to red, bells to ring, and barriers to drop into position at each end of the span, which then opens. The bridge is a useful link between the west and east of Scotland and of particular value to Fife and Glasgow as a means of easy communication for commerce between the two towns.

THE BOMBAY RIOTS AND THEIR CAUSE.

The Bombay Municipality agreed to build an assembly hall for the Maruti temple at Byculla in return for some land acquired for road-widening. Moslems at the nearby mosque protested, as it was thought that those using the assembly hall would interfere with the services at the mosque. No agreement was possible, and when the builders started work they were first obstructed and then stoned. The rioting became general, and developed into stabbing affrays and the looting and burning of shops, temples, and mosques. The police made charges and, on occasion, had to fire on the mob. Eventually, military forces were employed. A curfew, and the forbidding of more than five people to meet together, helped the police to prevent large mobs forming, but isolated cases of assault, stabbing, and looting went on. At length, it was decided to deal with mere hooliganism by flogging—a punishment which was immediately effective. Fifty-eight deaths resulted from the riots and over five hundred people were injured. The municipal authorities decided to continue the building of the Maruti temple assembly hall with the support of the Government, as they considered that they should keep their agreement with the owner.



A BUILDING WHICH CAUSED FRICTION BETWEEN HINDUS AND MOSLEMS AND LED TO RIOTING AND BLOODSHED : THE HINDU TEMPLE, FOR WHICH AN ASSEMBLY HALL IS BEING CONSTRUCTED, BESIDE THE MOSLEM MOSQUE.



MEN WHO MADE REPEATED CHARGES AGAINST RIOTERS ARMED WITH KNIVES, STICKS, AND BOTTLES : BOMBAY POLICE WITH THEIR LATHIS AND CARRYING SHIELDS TO PROTECT THEMSELVES FROM STONES AND OTHER MISSILES.



HOOLIGANS WHO MADE USE OF THE COMMUNAL STRIFE FOR THEIR OWN ENDS AND, WHEN CAUGHT, WERE FLOGGED : A MOB LOOTING AND DESTROYING A MOSLEM SHOP.

HAPPENINGS OF THE WEEK: MEMORABLE OCCASIONS BY LAND AND SEA.



NEWLY-DEDICATED ART TREASURES OF WINCHESTER CATHEDRAL: FRESCOES IN THE LADY CHAPEL REPRESENTING LEGENDS CONNECTED WITH THE VIRGIN MARY, COPIED FROM PAINTINGS (DATED ABOUT THE YEAR 1500) ON THE WALL BEHIND, AS A MEMORIAL TO THE SECOND EARL OF NORTHBROOK.

These frescoes, which were painted by Professor E. W. Tristram for the Countess of Northbrook in memory of her husband, the second Earl, were dedicated in Winchester Cathedral on October 31 from the year 1500, during the time of Prior Silkstede on the south wall of the Lady Chapel, and in connection with his work the artist also consulted a similar series of ancient wall-paintings

preserved at Eton. The new frescoes at Winchester are fixed in such a way that they can be swung back to reveal the original wall-paintings behind them. The various scenes depicted in the frescoes represent a number of legends associated with the Virgin Mary. Some years ago, it may be recalled, Professor Tristram executed a set of frescoes of kindred type on the north wall of the Lady Chapel in Winchester Cathedral.



THE MARCH OF THE JARROW UNEMPLOYED TO LONDON: THE MARCHERS PASSING THE MARBLE ARCH, WITH A BANNER.

The Jarrow unemployed marchers completed their tramp to London on October 31. They proceeded along Edgware Road in heavy rain, displaying a banner with "Jarrow Crusade" on it. Everywhere they were met by evidences of friendly feeling. Sometimes they were cheered by the music of their mouth-organ band. They held a demonstration in Hyde Park on November 1, at which speeches were made by the Mayor of Jarrow and Miss Ellen Wilkinson, M.P.



AN ENGLISH FILM STUDIO DESTROYED BY FIRE: AN AIR VIEW OF THE GUTTED BUILDING AT SOUTHALL, MIDDLESEX.

The main building of the Metropolitan Film Studios' premises in Gladstone Road, Southall, was destroyed by fire on October 29. The flames spread with great rapidity and soon were threatening neighbouring houses. The tenants, warned by police, turned out in the streets with overcoats thrown over their night clothes. Mr. Reginald Frogwell, the director of productions, stated that production work on two pictures had just been finished.



DRADED WITH THE PILOT JACK: THE COFFIN OF SIR EDGAR BRITTEN, OF THE "QUEEN MARY," AT THE DOCKSIDE BEFORE EMBARKATION IN THE "CALSHOT." The funeral of Sir Edgar Britten, Commander of the "Queen Mary" and Commodore of the Cunard White Star Line, a portrait of whom appears on our Personalities page, took place on October 31 off the Isle of Wight. The tender "Calshot," which bore the coffin to sea, was stationed in Berth 44, a berth always used by the "Queen Mary." In the background was Sir Edgar Britten's old command, the "Berengaria." A service was held in St. Mary's, Southampton,



THE COFFIN BEING LOWERED TO THE TENDER IN BERTH 44, WHICH THE "QUEEN MARY" ALWAYS USED—THE "BERENGARIA" IN THE BACKGROUND, where the address was given by the Dean of Winchester, and Canon Jolly officiated. Afterwards the coffin, draped with the pilot jack, was taken aboard the tender, which flew the Commodore's flags of the Cunard and White Star Lines. The weather was too rough to allow Lady Britten to sail in the tender, but Miss Britten made the journey and insisted on staying on deck. The committal to the sea and the journey there and back took four-and-a-half hours.

ROUND THE WORLD IN EIGHTEEN-AND-A-HALF DAYS, BY REGULAR AIR-SERVICES.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY THE "NEW YORK WORLD TELEGRAM."



THE ROUTE FOLLOWED BY MR. R. EKINS, WHO DEFEATED TWO OTHER AMERICAN JOURNALISTS IN AN AIR RACE ROUND THE WORLD :
THE CHAIN OF REGULAR AIR-SERVICES HE USED ; AND HIS MEANS OF TRANSPORT.

Three American journalists recently set out on a race round the world by established air-routes. The winner, Mr. R. Ekins, of the "New York World Telegram," arrived back in New York on October 19, having circled the globe in slightly less than 18½ days. He was some 11,000 miles ahead of his rivals, who chose different routes. Here are the details of his journey. The competitors left Lakehurst, N.J., in the Zeppelin "Hindenburg" at 11.17 p.m. on September 30. The "Hindenburg" landed at Frankfort at 3.19 p.m. (Central European time) on October 3. Mr. Ekins then left for Athens in a K.L.M. Douglas D.C.2 aeroplane, arriving at noon on the 4th. He continued his journey in the K.L.M. air-liner the next day, arriving at Alexandria at 9.12 a.m. He spent the night at Basra, and reached Karachi in the afternoon and Jodhpur at 7.15. After spending the night at Jodhpur he left again at 4.34 a.m., reaching Allahabad at 7.35, and Calcutta at 11.25 a.m. By 3.50 in the afternoon he was at Rangoon, where he spent the night. He was away in good time again, reaching Bangkok at about breakfast time, Penang at 12.20, and Singapore at 4.55 in the afternoon. He spent the

night at Singapore, and left again at 5.35 a.m. on October 9. He was in Batavia by 10.25, and left again shortly before midday for Balikpapan, in Dutch Borneo. Batavia was the most southerly point he touched. He stayed the night at Balikpapan. He reached Manilla at 5.55 p.m. the next day (October 10). Here he was delayed for three days by a typhoon. He left on the 14th in a Pan-American Airways' "Clipper," and arrived at Guam at 5.20 p.m. (local time). He left Guam the next day and arrived at Wake Island, in the Pacific, at 7.28 p.m. The International Date Line (the 180° meridian) falls between Wake Island and Midway Island, so that, although Mr. Ekins left Wake Island on the morning of the 16th, when he arrived at Midway Island the date was the 15th. He left Midway Island on the morning of his "second" October 16th. He left Honolulu at midday on the 17th, and arrived at San Francisco (Alameda) at 10.23 a.m. on the 18th. By 3.11 in the afternoon of the same day he was at Burbank, California, and at 11.30 that night at Albuquerque, in New Mexico. He was in Pittsburgh by 8.58 a.m. He circled Lakehurst Aerodrome at 10.03 a.m.

KING EDWARD VIII. OPENS PARLIAMENT FOR THE FIRST TIME: HIS MAJESTY'S DECLARATION OF FAITH.

DRAWN BY STEVEN SPURRIER, R.B.A., OUR SPECIAL ARTIST IN THE HOUSE OF LORDS.



THE DECLARATION OF FAITH "MADE, SUBSCRIBED AND AUDIBLY REPEATED BY THE SOVEREIGN" IN THE PRESENCE OF BOTH HOUSES BEFORE THE READING OF THE SPEECH FROM THE THRONE:
 "I DO SOLEMNLY AND SINCERELY, IN THE PRESENCE OF GOD, PROFESS, TESTIFY, AND DECLARE THAT I AM A FAITHFUL PROTESTANT."

Before the King delivered "his most gracious speech to both Houses of Parliament," on November 3, he made the declaration of his Protestant Faith, and signed it. "The Times," dealing with this the other day, wrote: "A new monarch . . . is required to make a declaration, either on the Throne in the House of Lords, in the presence of both Houses at the first meeting of the first Parliament after the Accession, or at the Coronation, whichever happens first, to the effect that he is a faithful Protestant. The form of the declaration is prescribed by the Accession Declaration

Act of 1910, and is in the following terms: 'I do solemnly and sincerely, in the presence of God, profess, testify and declare that I am a faithful Protestant . . . I will according to the true intent of the enactments which secure the Protestant succession to the Throne of my Realm, uphold and maintain the said enactments to the best of my power according to law.' In the Speech from the Throne that followed, the King said, among other things: 'It is my hope, when the solemnity of my Coronation has been celebrated, to revisit my Indian Dominions and there to

make known in the same manner as my revered father to the Princes and Peoples of India my faith to the Indian Councils. These other points may be noted. The first: 'The work of strengthening my defence forces is being pressed on with the utmost energy and is now making rapid progress. My Government are satisfied that the measures they are taking are essential to the defence of my Empire and to the ability of this country to discharge its international obligations. My Ministers will nevertheless lose no opportunity of promoting general international appeasement

and the limitation of expenditure on armaments which would naturally follow.' The second: 'I am anxious with the need for more comprehensive efforts to improve the physical condition of the nation, especially among the younger members of the community, and my Ministers will in due course submit . . . proposals designed to carry out this purpose.' Third: 'A Bill will be introduced with a view to transferring from the county councils to the Minister of Transport the principal roads which constitute the national system of through traffic routes in Great Britain.'

THE COUP D'ÉTAT IN IRAQ.



THE CAPITAL OF IRAQ, ON WHICH SOME BOMBS WERE DROPPED TO EXPEDITE THE GOVERNMENT'S RESIGNATION : BAGHDAD AS SEEN FROM THE AIR.

R.A.F. Official Photograph. Crown Copyright Reserved.



PART OF THE FORCES BROUGHT INTO BAGHDAD TO SURROUND GOVERNMENT BUILDINGS AND COMPEL THE CABINET TO RESIGN : TROOPS OCCUPYING NEW STREET IN SUPPORT OF THE MILITARY COUP D'ÉTAT.



THE YOUNG MONARCH WHO ACCEPTED THE MILITARY DEMAND FOR A CHANGE OF GOVERNMENT: KING GHAZI (CENTRE) FOLLOWED BY THE DISPLACED PREMIER, GENERAL YASIN EL HASHIMI, (EXTREME RIGHT).

With dramatic suddenness a military coup d'état was successfully accomplished in Baghdad on October 29, when troops surrounded the Government buildings and an ultimatum was sent to the Prime Minister, General Yasin el Hashimi, calling for his resignation. Aeroplanes of the Iraqi Air Force dropped pamphlets containing a manifesto issued by General Bekir Sidqi, stating that the Army had appealed to the King to dismiss the present Cabinet and substitute one under Seyyid Hikmat Sulaiman. Later, when the period of the ultimatum (two hours) had expired, three small bombs were dropped from aircraft near the Houses of Parliament, the Cabinet building, and the Post Office, while a fourth fell into the Tigris. Thereupon the Government resigned, and Seyyid Hikmat Sulaiman, as Premier, announced that the King had approved the formation of a new Cabinet. On November 1 news came that the former Minister of Defence General Jafar el Askari, had been murdered while on his way to confer with General Bekir Sidqi. These events were regarded as preliminaries to a dictatorship under General Bekir Sidqi, like that set up in Turkey by the Ataturk, under whom the general, who is of Kurdish extraction, formerly served.

EXHIBITS AND A COMMEMORATION.

The Inn Signs Exhibition, part of a movement for the improvement of rural amenities, was opened by Sir William Llewellyn, P.R.A., on November 2, at the Building Centre, 158, New Bond Street. The 400 exhibits comprise many historical examples, besides contemporary work. Some of the old signs are attributed to famous artists, such as Hogarth, George Morland, and John Crome. Major Astor lent a sign from the Henry VIII. Inn at Hever Castle, Kent, showing the King's head and shoulders. There are many curious names, such as "The Brewery Tap" (from St. Albans), or "The Cat and Custard Pot," from Shipton Moyne, Gloucestershire. Notable among modern designs are those of Mr. Ralph Ellis, including "The Cricketers."—The serow, chosen at the Zoo as "the animal of the week" (beginning November 8), is peculiar in that both male and female have horns of equal size. There are several species, ranging from Sumatra to the Himalayas.—The 50th anniversary of the Statue of Liberty, in New York Harbour, was celebrated by a ceremony of re-dedication on October 28. Photographs of the gigantic monument occupied two pages in our issue of July 4 last.

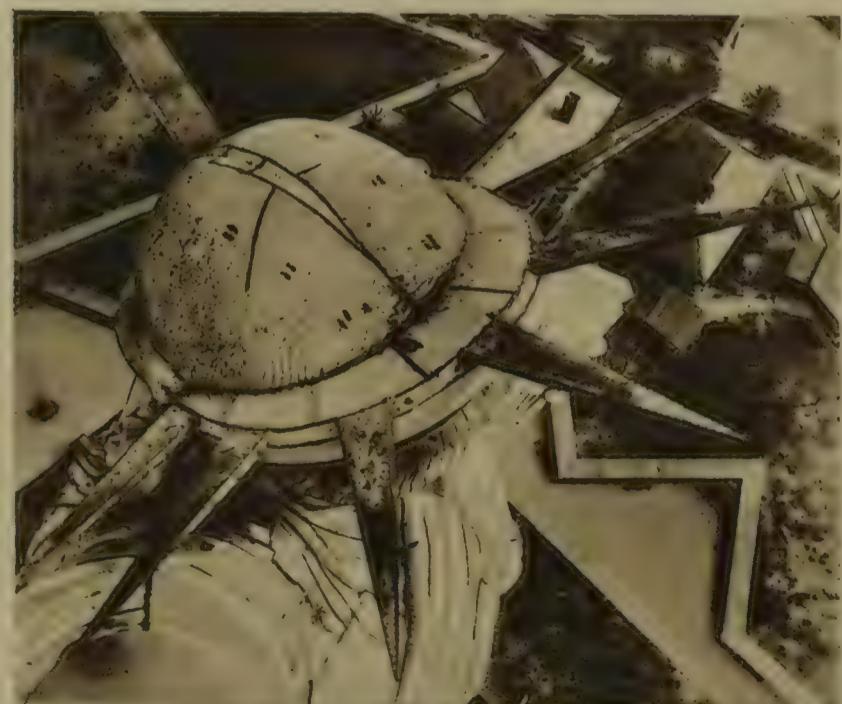


THE INN SIGNS EXHIBITION: SOME OF THE EXHIBITS, INCLUDING THAT FROM THE KING HENRY VIII. INN, HEVER CASTLE; AND "THE BREWERY TAP" AT ST. ALBANS.



THE ANIMAL OF THE WEEK AT THE LONDON ZOO: THE SEROW, AN ASIATIC CREATURE ALLIED BOTH TO THE ANTELOPES AND THE GOATS, AND SOMETIMES TERMED GOAT-ANTELOPES. [Photograph by F. W. Bond.]

A NOVEL TYPE OF GAS-MASK FOR USE IN TELEPHONING: A FRENCH DEVICE, WITH A SPECIAL MICROPHONE ATTACHMENT, SHOWN AT A WAR DEFENCE EXHIBITION IN PARIS.



THE GOLDEN JUBILEE OF NEW YORK'S STATUE OF LIBERTY: AN UNUSUAL VIEW OF THE TOP OF ITS HEAD, AS SEEN FROM THE PLATFORM ON THE TORCH ABOVE, REACHED BY A STAIR INSIDE THE RIGHT ARM.

EVENTS AT HOME AND ABROAD: NEWS PICTURES OF SPECIAL INTEREST.



A SYMBOL OF LUTON'S INCREASING IMPORTANCE AS AN INDUSTRIAL CENTRE : THE DUKE OF KENT OPENS THE NEW TOWN HALL.

The new Town Hall at Luton, built to replace one destroyed by fire in 1919, serves a population of 90,000—20,000 more than the town boasted four years ago: this, thanks to new industries. The building, which was opened by the Duke of Kent, has five storeys surmounted by a tower, 144 ft. in height, which contains a clock with a Neon-lighted face on each side. The structure is faced with Portland stone and cost about £140,000 to construct.



AFTER A SECTION OF SCAFFOLDING HAD COLLAPSED AT THE EARL'S COURT EXHIBITION BUILDING : MEN SEARCHING THE TANGLED MASS OF WRECKAGE FOR VICTIMS.

Eight men were injured at the new Earl's Court Exhibition building when a section of shuttering, 50 ft. by 75 ft., which was being filled with liquid concrete, collapsed and fell on to the ground 30 ft. below. The mass of concrete, timber, and steel weighed some 100 tons, and, as five hundred men were working on the section concerned, it was at first feared that some might be buried under the débris. The wreckage was searched until all the men were accounted for.



A SPEECH DEMANDING AN UNDERSTANDING WITH GREAT BRITAIN : SIGNOR MUSSOLINI ADDRESSING A HUGE GATHERING IN THE CATHEDRAL SQUARE, MILAN. Signor Mussolini made his eagerly awaited speech from the steps of Milan Cathedral to an immense crowd. A Nazi delegation came from Rome especially to hear it and later it was broadcast in several languages. The Duce outlined the Fascist attitude to current affairs without referring to events in Spain. After challenging the League and collective security, he declared that it was essential for Italy and Britain to reach agreement over the Mediterranean.



WHEN MISLEADING STATEMENTS WERE MADE ABOUT GERMANY'S POSITION : GENERAL Göring's APPEAL FOR SUPPORT OF THE FOUR-YEAR PLAN.

General Göring's speech at the Sportpalast, Berlin, in support of the four-year plan which he has been appointed to supervise, has met with extensive criticism. Great Britain was especially singled out for condemnation, for retaining Germany's colonies; and reparations were blamed for the financial situation. The figures the General gave for comparison of the density of population in Germany and Britain have been declared incorrect, and other statements denoted as misleading.



BROKEN IN TWO ON THE ROCKS WEST OF ST. IVES : THE "BESSEMER CITY," WHOSE CREW WERE TAKEN OFF BY LIFEBOAT.

The "Bessemer City," a 5686-ton steamer built in 1920, ran on the rocks three miles west of St. Ives while bound from Liverpool to London. The ship's wireless apparatus was put out of order by falling wreckage, but a farmer heard the vessel grating on the rocks and telephoned for the St. Ives lifeboat. The crew of thirty-three were taken off safely, and their belongings and some of the ship's instruments were salvaged.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MRS. SIMON.
Mother of Sir John Simon, the Home Secretary. Died October 31; aged ninety. She married Edwin Simon, a Welsh Congregational Minister, who for long worked in Manchester, and their union endured for nearly fifty years. Sir John Simon was her only son.



SIR EDGAR BRITTEN.
Commodore, Cunard White Star Line; and Captain, "Queen Mary." Died October 28; aged sixty-two. His commands included the "Franconia," "Samaria," "Mauretania," "Aquitania," and "Berengaria." Was staff captain of the "Aquitania" during the war.



MR. W. S. MORRISON.
Appointed Minister of Agriculture and Fisheries in succession to Mr. Walter Elliot (now Secretary of State for Scotland), October 29. Financial Secretary to the Treasury, November 1935. Formerly Chairman of the unofficial Conservative Members' Committee.



GEN. JAFAR PASHA EL ASKERI.
Killed in the course of the *coup d'état* at Baghdad, October 29. After fighting for the Turks with the Senussi, he joined the Arab revolt. Co-operated with the Emir Feisal, and was Iraq's first Minister of Defence. Was twice Iraqi Minister in London.



SIR H. CURTIS BENNETT, K.C.
The famous barrister. Collapsed while making a speech at a public dinner and died, November 2. Had recently been appointed Chairman of London Sessions. He was fifty-seven. Was in the Secret Service during the war. M.P. (Con.), Chelmsford, 1924-26.



A MAN ON WHOM THE EYES OF THE WORLD ARE FOCUSED: MR. F. D. ROOSEVELT—PHOTOGRAPHED AT A FAMILY GATHERING.

Voting in the American Presidential elections took place on November 3. As this page goes to press, the victory of Mr. F. D. Roosevelt is predicted. Mr. Roosevelt is seen here seated between his wife and his mother. Behind him (l. to r.) are James Roosevelt, Elliot Roosevelt, Franklin D. Roosevelt, Jr., Mrs. Elliot Roosevelt, Mr. Curtis Dall, and John Roosevelt. Seated on the ground are Mrs. J. Roosevelt and Mrs. Curtis Dall.



A DEMONSTRATION OF CZECH-RUMANIAN FRIENDSHIP: KING CAROL AND CROWN PRINCE MICHAEL OF RUMANIA AT PRAGUE.

King Carol and Crown Prince Michael of Rumania paid a visit to Czechoslovakia on October 28. The political aim of this was apparent from the fact that King Carol, President Benes (on right), and Rumanian and Czechoslovak Ministers spent hours in conference together. It was stated that, as the result of his impressions of the technical efficiency of the Czech military equipment, King Carol intended to place substantial orders with the Skoda works.



MR. J. C. PATTESON.
Appointed European General Manager, the Canadian Pacific Railway, in succession to Sir George McLaren Brown, who has resigned. Formerly New York Assistant Passenger Manager, Furness Withy and Co.; later holding Canadian Pacific posts at New York, Philadelphia, Chicago, and Toronto.



MAKER OF THE FASTEST ATLANTIC FLIGHT: MR. JAMES MOLLISON PHOTOGRAPHED IN HIS AEROPLANE AFTER HE HAD REACHED CROYDON.
Mr. James Mollison made the fastest easterly flight across the Atlantic in a Bellanca Flash monoplane. He landed at Croydon on October 30, 13 hours 17 minutes after leaving Newfoundland. The time occupied by the flight from Newfoundland to Ireland was 9 hours 15 minutes. He took a chance with bad weather for the sake of the following winds. Most of the flight was made at 15,000 ft.



MR. M. A. C. HINTON, F.R.S.
Appointed Keeper of Zoology, the British Museum of Natural History, in succession to Dr. W. T. Calman, who is retiring. Is an authority on mammals and on the Pleistocene Geology of Britain. His publications include a Monograph on the voles and lemmings.



MR. HARRY GRAHAM.
The well-known humorous writer. Died October 30; aged sixty-one. His best-known books included "Ruthless Rhymes" (1899), "Deportment Ditties," and "The Perfect Gentleman." Joint-author of many plays, including "Katja the Dancer" and "Viktoria and Her Hussar."



ADMIRAL SIR MURRAY ANDERSON.
Governor of New South Wales since 1935. Died October 30; aged sixty-two. Served on the Cape station, and with the Grand Fleet during the war. High Commissioner, South Africa, 1928. British Naval Representative, League of Nations Permanent Advisory Commission. Governor, Newfoundland, 1932.

THE WORLD OF SCIENCE.

THE MUSK-OX: AN ARCTIC RUMINANT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE is something uncouth about the appearance of the musk-ox, yet the very features which most invite our adverse criticism are just those which show most clearly how responsive are the tissues of living animals to the stimuli generated by the mode of life they lead. Unfortunately, it is now a little late in the day to take up an intensive study of this animal in its native wilds, for its numbers have already been seriously reduced; and scientific expeditions made by intrepid explorers into the desolate wilds which are the chosen haunts of this animal are to a certain extent contributing to this reduction. For it is shot to provide meat for the party, and this provision seems never to be associated with any set purpose of investigating the mode of life of their victims. Two species are recognised: the one of the Barren Grounds of North America; the other, known as Ward's musk-ox, of Greenland and North Grinnell Land. Its distinguishing feature is a band of greyish-white across the top of the head. But for this white patch the two would be indistinguishable.

The common name "musk-ox" is unfortunate, since its natural affinities lie rather with the sheep than the oxen, as is shown very unmistakably by the form of the teeth. As a matter of fact, however, it is but distantly related to either. One of its most striking features is the great length of its hairy coat of coarse hair, which is

very distinctive manner. This is true both of adults and young, and is probably the outcome of a life on glaciers and other ice-covered surfaces. In regard to size, it may be remarked, it stands four feet at the withers, while in weight it may range from 400 to 600 lb., according to age,

should, of choice, have selected such a land of snow and ice and tree-less desolation. Yet such has been their natural habitat for countless thousands of years—as witness their fossil remains in glacial deposits from the Far North to the British Islands. One wonders whether Stone Age man ever hunted the musk-ox! Its remains occur in the river valleys of the Thames and Severn, as well as in the brick-earths of Kent. The early human inhabitants, then, of Great Britain may have feasted on musk-ox "beef." Indeed, it may be that they had a share in its extermination, although the musk-oxen would have had many more enemies to face here, for in addition to wolves there were other large carnivores. But, enemies or not, they would have been unable to live so far south as the British Islands when the Ice Age gave place to a milder climate.

Only on rare occasions has a musk-ox been seen at the London Zoo. The first ever seen in England since prehistoric times were two males obtained by the Duke of Bedford for his wonderful collection at Woburn in 1899. They were captured on Clavering Islands, on the east coast of Greenland.

No attempt seems ever to have been made by the Esquimaux to domesticate the musk-ox. Perhaps the difficulty of finding them food was a sufficient deterrent. The question suggests itself when one comes to remember that the yak lives under conditions almost as exacting. But the yak is a true ox, though recalling the musk-ox in the great length of its coat. But why should this animal need so large and flowing a tail, while in the musk-ox it is reduced to a mere vestige?

The specimens of this species seen in Zoos are always, I believe, domesticated animals, bred in Tibet and the Himalayas as beasts of burden. To the inhabitants of these high regions of bitter cold and snow they are indispensable, for no other animal could face the hardships they have to bear. But they have one drawback: they will not eat corn, and this adds to the difficulty of feeding them on long marches. A curious feature of these domesticated animals is that they alone give voice to the strange grunting sounds from which the species takes its name. Hybrids between the yak and domesticated cattle are greatly esteemed, since they can stand much higher temperatures, and may be found carrying burdens in the hot valleys of the Indus between the town of Leh and Kashmir, where no pure-bred animal could live. They vary much in colour; some are entirely white, and their tails are much prized in India as fly-whisks.



1. AN ARCTIC ANIMAL OF GREAT SCIENTIFIC INTEREST WHICH, IT APPEARS, IS THREATENED WITH EXTINCTION: THE MUSK-OX (*OVIBOS MOSCHATUS*), AT ONE TIME ABUNDANT IN THE BARREN LANDS OF NORTH AMERICA, BUT NOW ALMOST EXTERMINATED—A FATE WHICH MAY BEFALL THE ANIMALS IN GREENLAND.

It is a remarkable fact that so highly organised an animal (which, incidentally, in spite of its name, is more nearly related to sheep than to oxen) should have adapted itself to the appalling conditions of life in the extreme northern latitudes it inhabits. What it contrives to feed on during the Arctic winter is still largely a matter for speculation.

Photograph by D. Seth-Smith.

sex, and condition. As food it appears to be fairly palatable. But observers differ widely in one very important point. Nearly all are agreed that unless the animal is "dressed" at once, the meat has an unpleasant odour and tastes of musk—hence the name "musk-ox." But on the other hand, the well-known American naturalist, the late Mr. Hornaday, says that its flesh is excellent food and has neither the odour nor the taste of musk; and he cites Commander Peary and other Arctic explorers in confirmation.

We owe most of what is known of the habits of this animal during life to the Swedish naturalist Dr. Nathorst, who confirms the

statements of others that it lives in herds up to as many as fifty in number, and that when brought to bay they stand all facing the enemy. When this is man, they may be—and all too commonly have been—shot down to the last one, for the poor beasts do not seem to associate the noise of the rifle with the fall of their comrades! This habit has been cited to show that they are very stupid animals. But till the advent of the hunter and the "sportsman" with his rifle, this united front was the ideal method of defence against wolves.

What these herds find to feed on during the dark and terrible Arctic winter still seems to be largely a matter of speculation. It is assumed that they find grass, willow, and saxifrage by scraping away the snow and on ridgecrests swept bare by the blizzards. It seems strange, indeed, that animals so highly organised



3. THE YAK: AN ANIMAL WHICH, LIKE THE MUSK-OX, CAN SURVIVE THE MOST SEVERE CONDITIONS; BUT, UNLIKE THE MUSK-OX, HAS BEEN SUCCESSFULLY DOMESTICATED. The yak is a true ox; the musk-ox is more nearly related to the sheep. Another, and more remarkable contrast, is provided by the fact that, although they are both adapted to life under very severe conditions, the musk-ox has no more than the vestige of a tail, while that of the yak bears an enormous mass of hair.



2. THE PECULIAR HORNS OF THE MUSK-OX: THE SKULL OF A FULL-GROWN ANIMAL, SHOWING THE FULL DEVELOPMENT; WHILE FIG. I SHOWS AN IMMATURE ANIMAL WITH SHORT HORNS.

of a uniform brownish-black, serving most efficiently to throw off either rain or snow. But under this is a thick layer of "under-fur" of a very fine, woolly texture, which neither cold nor wet can penetrate. It is shed, however, in April. The presence of a saddle-shaped patch of shorter, dull grey hair on the back is puzzling, since any reduction in the length of the hair within this region would seem to lessen its "waterproofing" qualities. The tail has become reduced to a mere rudiment. The muzzle, unlike that of the ox, is almost completely hairy, in which respect it approaches the sheep. The horns of the bull are remarkable, being yellowish-white, large, flattened, and, at the base, of fibrous texture, meeting one another at their bases after the manner of the African buffalo. From this expanded base they curve sharply downwards, narrowing to form at last a pair of sharp-pointed, upturned hooks terminating at the level of the eyes, the tips being smooth and black. In young rams and cows, however, they are much smaller and do not meet in the middle line of the forehead. In the animal shown in the adjoining photograph they are quite small and have not yet begun to curve. The ears are very small and concealed amid the hair behind the horns. The hoofs are also peculiar, since the outer hoof of each foot is rounded, while the inner is pointed. Between them is a considerable growth of hair which helps materially in obtaining a sure foothold on the ice in winter. The shorter hair on the flanks in the young animal displays more of the legs than in the adult, enabling one to see the singularly heavy and massive form of the pasterns and feet.

The animal walks in a somewhat ungainly fashion, which is said to recall that of a polar bear rather than that of an ox or sheep, the hocks being turned outwards in a



A YAQUI DANCER FROM THE STATE OF SONORA, IN NORTH-WEST MEXICO; A SAVAGE MASK WORN IN THE MACHO CABRILLO, OR HE-GOAT DANCE.



A DEVIL AND A PLUMED DANCER: MASKS USED BY OTOMI INDIANS IN DANCES IN HONOUR OF OUR LADY OF REMEDIOS ON SEPTEMBER 8.



A WEIRD "DROVER'S" MASK USED AT THE SPRING FIESTA AT METEPEC; A FEVERISH SOMETHING REMINISCENT OF AN ENGLISH PUGNACIOUS TALE TELLER THROWN INTO THE CHURCHYARD.



A MASKED "DROVER" WITH HIS WIFE AND BABY" WEIRD PARTICIPATORS IN THE SPRING FIESTA AT METEPEC (MEXICO STATE).

WE illustrate here a subject which is typical in view of Guy Fawkes celebrations throughout the world—namely, masked actors and dancers in the traditional ceremonies of different parts of Indian Mexico. Although the mask is to be found in Europe, Asia, and Africa, there is little doubt that it may be regarded as a native tradition in America, for the Conquistadores found masked priests and dancers when they first reached Mexico, and excavations have revealed masks dating from long before the arrival of Europeans on American shores. Of the masks used to-day, some have preserved the native tradition uncontaminated, among them being the masks worn by the Yaqui Pascola dancers from Sonora, the Dancers of the Moon in the State of Mexico, and the Jaguar and Deer Dancers of the State of Guerrero. (Continued below.)



ONE OF THE YAUTEPEC CARNIVAL DANCERS CALLED HUHUNCHES OR CHINELOS: A MASK VAGUELY SUPPOSED TO REPRESENT A PHARISEE."



MICHTANTECUIL, LORD OF THE UNDERWORLD: A SKULL MASK STILL USED BY OTOMI IN DANCES IN HONOUR OF OUR LADY OF REMEDIOS.

Continued.] Others, though obviously showing European influence, retain unconscious memories of Aztec mythology, such as the Seven Snakes from the State of Aguascalientes, which recalls the worship of Chimalpopoca, Aztec Goddess of Fertility, and the skull symbol of Mictlantecuhtli, Lord of

KNOWS NOT GUY FAWKES CELEBRATIONS: TRADITIONAL CEREMONIES PECULIAR TO MEXICO.



A DEVIL-DANCER AT AGUASCALIENTES: A MASK WITH SEVEN STYLIZED SNAKES WITH FEATHERS FOR FANGS, RECALLING THE AZTEC GODDESS CHICOMECOATL.



A PAINTED AND ENAMELED EARTHENWARE MASK: A CARICATURE USED IN THE "DANCE OF THE OLD MEN" AT LAKE PATZCUARO (MICHOCAN).



THE "TIGER," MORE PROPERLY JAGUAR (LEFT), AND THE HUNTS-MAN: TWO MASKS USED IN THE GUERRERO DANCE DE LOS TECUANES, OR TIGER DANCE.



A MASK WITH A HALF-MOON: A DANCER OF THE MOON AT THE FESTIVAL OF OUR LADY OF CHALMA, IN THE STATE OF MEXICO.

Continued.] faces, notably those worn in a mask on the shores of Lake Texcoco, and those of the Dance of the Old Men done by Tarascan Indians on the island of Jarazcuaro in Lake Patzcuaro, in which the Indian inclination towards caricature is allowed full play. The Indian sense of the grotesque comes out most strongly of all in the masks used in the ceremony known as "El Carnaval de los Cerdos," a sort of "Plough Monday" observed by Aztec Indians each year in May at the village of Metepec, in the State of Mexico. The oxen are brought to the churchyard, gaily decorated, and yoked to the ploughs; the men wear carnival dress. All these Indian masks are home-made, some being the work of specialist mask-makers in the different villages, others being made by the wearers themselves.



ANOTHER "PHARISEE" DANCER AT YAUTEPEC: A MASHER WITH AN ELABORATE PLUMED HEAD-RESS ADORNED WITH TRADITIONAL BEADWORK PATTERNS.

ANOTHER "DROVER" IN THE SPRING FIESTA AT METEPEC; THE INDIO WATERPROOF OF STRAW AND REEDS, AND CARVING HIS DROVER'S GOAD; WITH AN EFFECTIVE BUT GRUESOME MASK.

A PAGE FOR COLLECTORS.

THE HERALDIC EXHIBITION AT BIRMINGHAM.

By FRANK DAVIS.

WHOM has not suffered on occasion from a prosy disquisition, glancing back even unto the fifteenth generation—or, indeed, to a pre-Adamic period—on the forebears of a worthy but dull family? I remember with more pleasure the polite but shocked surprise with which a Japanese received my announcement that very few families in this country could trace their descent back for more than 300 years (a thousand years' pedigree being apparently rather an upstart affair in the Far East), and the eloquent shrug with which a Frenchman in Normandy referred to the pretensions of the descendants of the riff-raff that came over to England with Duke William. (The scene was the dining-room of a Caen hotel during the war, and the word he used was *canaille*; they all, he said, left their country for their country's good—yet there he was, as proud as you like over his descent from the piratical forefathers of those same Norse pirates!)

Thus my forebodings as the train took me to a pre-view of the Heraldic Exhibition arranged at the City Art Gallery, Birmingham, by Mr. S. C. Kaines Smith. I need not have worried: the dry bones of the subject are there, but clothed with rare taste and skill; the past preens itself, a trifle self-consciously but none the less nobly, before our eyes, and not the past alone, for the art of modern heraldry is worthily represented and bears comparison with what has gone before. There is on one wall, for example, the splendid Sheldon tapestry with the arms of the Earl of Leicester lent by Mr. N. Stopford-Sackville; on another the not less splendid silver



AN INTERESTING PIECE OF ECCLESIASTICAL GENEALOGY IN THE HERALDIC EXHIBITION: AN EARLY MANUSCRIPT OF THE PEDIGREE OF OUR LORD.

Lent by the College of Arms.

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jubilee tapestry, seen in London recently at Spink's Galleries and illustrated in colour in *The Illustrated London News* of Aug. 22, lent by H.M. the King and H.M. Queen Mary. The more one sees this tapestry, the more one is delighted with its colour and composition. Its design is simple enough—Windsor Castle in the foreground, the green expanse of the Great Park beyond, the Royal Arms above providing the necessary colour accent; apart from that, no mannerisms and no tedious tricks. Interesting, by the way, the contrast between this and the William Morris tapestries from the designs by Burne-Jones which are part of the permanent collection of the Birmingham Corporation (one passes them on the way to this exhibition)—very lovely, very earnest, very literary.

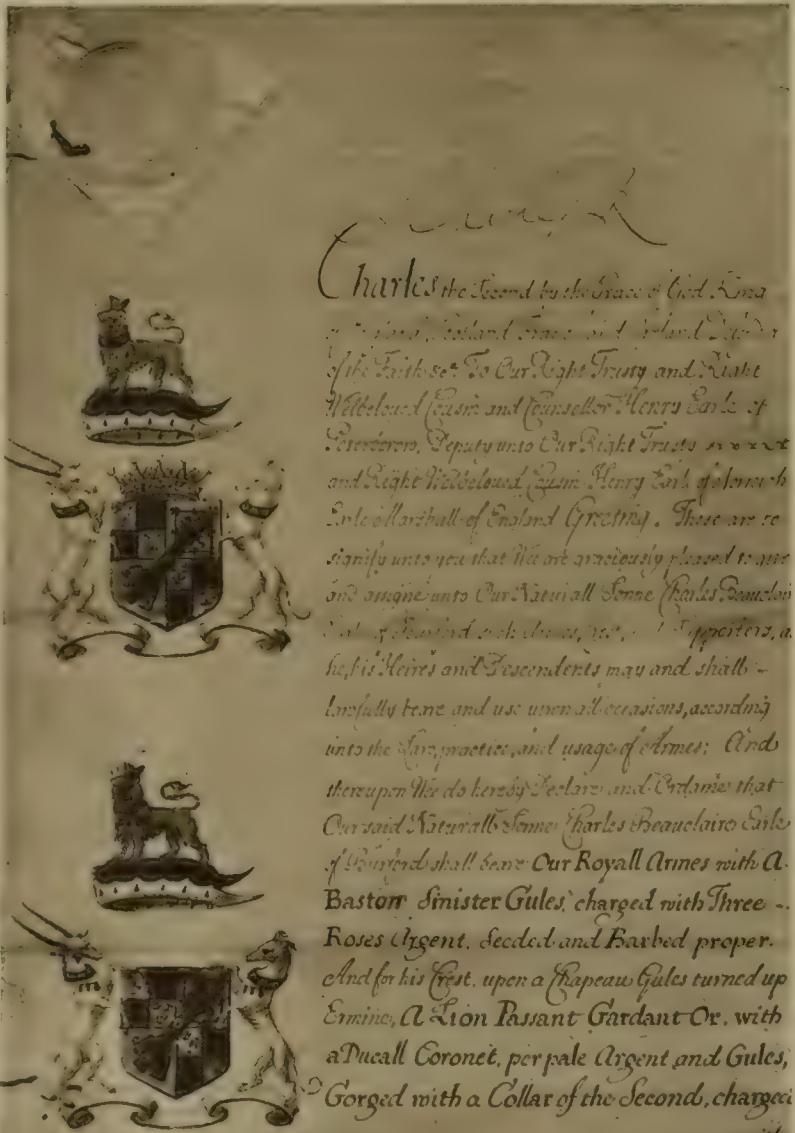
Throughout the exhibition the balance between purely documentary and mainly aesthetic interest is nicely adjusted. In the first category must be mentioned such an historic roll as the Henry VIII. Parliament Roll, in which the arms of Thomas Cromwell are scored through and labelled "Traditor," and the grant of arms to a certain John Shakespeare who had just set up as a gentleman at Stratford. Combining both virtues is the great Westminster Tournament

Roll, 60 ft. in length, lent by the College of Arms, in which Henry VIII. is to be seen riding, gorgeously apparelled, before Katherine of Aragon. Of a purely aesthetic appeal is the beautiful coverlet lent by the Rev. L. Smithett Lewis (the Thurston Coverlet), whose date is 1694, making it the earliest-known piece of English Chinoiserie embroidery in existence.

Lord Spencer is lending the great Duke of Marlborough's silver pilgrim bottles—about 2 ft. in height—which were last seen in public at the Marlborough Exhibition at Chesterfield House some years ago; her Majesty Queen Mary a series of pieces of plate showing that the six sons of George III. used personal mottoes with the Royal Arms in place of "Dieu et Mon Droit." Bristol has sent its sword of State, presented to it in 1431, and now away from the city for the first time, I am informed, since that date.

The most splendid contribution comes from the city of Norwich—its sixteenth-century mace of crystal and jewels and silver-gilt, the Reade salt (seen in London at Burlington House, Exhibition of British Art), the Blennerhasset cups, and the Peterson cup—these alone are well worth the journey.

St. Mary's, Warwick, has contributed the Beauchamp helm, and Mr. F. H. Cripps Day the helm of Henry VI., which, until 1801, used to be in St. George's Chapel, Windsor. (There is an engraving by Wenceslaus Hollar showing it in position.)



A DOCUMENT OF THE GREATEST INTEREST IN THE HERALDIC EXHIBITION AT BIRMINGHAM: THE WARRANT CONFERRING COATS OF ARMS ON CHARLES AND JAMES BEAUCLERK, CHARLES II.'S NATURAL SONS BY NELL GWYNN.

Charles Beauclerk, the elder of Charles II.'s natural sons by Nell Gwynn, was created Earl of Burford in the year of his birth (1670). He is referred to by that title in the above warrant. He was created Duke of St. Albans in 1684. He served under William III. in Flanders and proved a gallant soldier; married Lady Diana Vere, sole heiress of the last Earl of Oxford; and died in 1726. His brother James died in 1680. Additional interest is lent to this document by the royal signature at the top. Another point which calls for comment is the spelling of the surname of Nell Gwynn's son. This is rendered phonetically "Beauclaire"—perhaps suggesting that the document was drawn up in a hurry.

Lent by E. N. Geiger, Esq., Rouge Dragon.

A magnificent Gothic chair comes from Coventry, and the Duke of Devonshire has lent numerous pieces of embroidery from Hardwicke Hall, all showing the arms of the masterful Bess of Hardwicke, and a lovely example of *verre églomisé*. Soldiers (ex or serving) will note with special interest four archers' shields lent by Lord Somers—apparently one stuck a pike in the ground, slid the shield along it, and carried on in comparative safety. Date, about the end of the fifteenth century—Hapsburg.

One could continue in this way *ad libitum*, so varied is this series of heraldic objects, so wide their range from utility to pretty luxury—the Great Seals of the Kings of England, more than fifty steelyard weights, wool weights, tilt-blocks for stamping bales of wool and cloth, richly-worked bags belonging to ex-Lord Chancellors: a thousand items, great and small, which together provide a history of fashion, of constitutional changes, of social and political evolution, of commerce, of war, of most things that have gone to the making of the nation of to-day. With so vigorous and comely a past thus set out before their eyes, the inhabitants of a great modern manufacturing city will surely be looking for new worlds to conquer.

HERALDIC ART AT BIRMINGHAM:

OBJECTS OF HISTORICAL INTEREST
AT THE LOAN EXHIBITION.



A DELIGHTFULLY QUANT PIECE OF OLD ENGLISH HERALDIC ART IN THE HERALDIC EXHIBITION AT BIRMINGHAM: THE BUXTON ACHIEVEMENT; IN WATER-COLOUR AND PENCIL.—[From Norwich Castle Museum.]



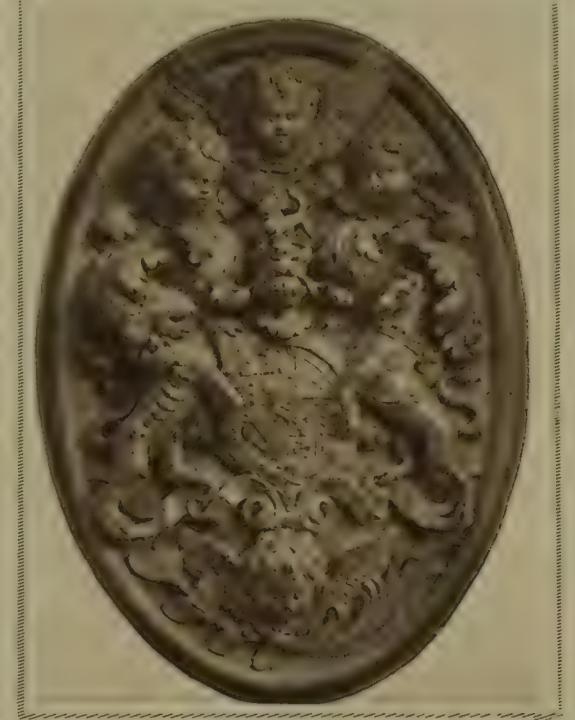
A BANNER DESIGNED BY RUDYARD KIPLING'S FATHER AND CARRIED OUT BY HIS MOTHER: THE ACHIEVEMENT OF ARMS OF LORD LYTTON, BORNE AT THE DURBAR, 1877.
Lent by the Earl of Lytton.



A CHARMING COMBINATION OF PORTRAITURE AND HERALDRY: AN ALLEGORICAL PAINTING OF THOMAS SACKVILLE, FIRST LORD BUCKHURST, DEPICTED AS A NEGRO. (c. 1570; 34 X 29 IN.)
Lent by the Worthing Art Gallery.



A SINGULARLY FINE EXAMPLE OF HERALDIC ARMOUR: THE BEAUCHAMP HELM, SURMOUNTED BY A CREST OF WONDERFUL WORKMANSHIP.
Lent by St. Mary's, Warwick.



A MINIATURE BOXWOOD CARVING OF THE ROYAL ARMS OF ENGLAND 1689-1702—LENT TO THE EXHIBITION BY QUEEN MARY: ONE OF A SERIES OF ROYAL LOANS.



ROYAL ENGLISH MILITARY HERALDRY: A HELM WHICH FIGURED IN HENRY VI'S FUNERAL ACHIEVEMENT; FORMERLY IN ST. GEORGE'S CHAPEL, WINDSOR.
Lent by F. H. Cripps-Day, Esq.



THE DECORATIVE QUALITIES OF A HERALDIC ACHIEVEMENT EMBODIED IN A MAGNIFICENT TEXTILE DESIGN: A SHELDON TAPESTRY WITH THE ARMS OF DUDLEY.—[Lent by N. Stopford Sackville, Esq.]



THE DUKE OF MARLBOROUGH'S ACHIEVEMENT ON HIS CAMP SILVER: HUGE PILGRIM BOTTLES DISPLAYING THE ARMS OF SPENCER QUARTERING WINSTON ON THE DOUBLE EAGLE.—[Lent by Earl Spencer.]

The greatest loan exhibition of Heraldic Art ever assembled opened at the City of Birmingham Museum on November 5: The moment was well chosen, for the approach of the Coronation focuses interest upon the Herald's "mystery." Mr. S. C. Kaines Smith, the Keeper of the Museum, must be congratulated on having brought together such vast stores of historical and artistic interest. On this and on the opposite page we reproduce a representative selection of some of the most interesting exhibits. Other notable things include the great Warwick

Roll of the History and exploits of the Earls of Warwick, with their pictures and their arms and banners, drawn by Rows; the draft of the grant of Shakespeare's arms; the great MS. by Folliastor of the history of the "Toison d'Or," and the statutes of the Order of the Garter made for Charles V. by order of Philip and Mary; and a manuscript recording, in the early seventeenth century, all the swan-nicks on the bills of the swans of Fenland—many of them based upon the arms of those that used them—illustrated by drawings of the marked bills.

The World of the Theatre.

By IVOR BROWN.

THE PLAY AND THE PLAYER.

A FRIEND of mine who has rarely, if ever, attended at the Old Vic, told me that he had been to see "The Country Wife," whose successful and much-discussed production is just concluding there. When I asked his motive for thus changing his beat as a playgoer, he would not confess that the naughtiness of Wycherley's theme was the attraction; he mentioned the starry cast and the name of Miss Edith Evans in particular. I further inquired whether he went to any and every piece in which Miss Evans appeared. He said that if the play were generally ill-spoken of and were likely to be soon withdrawn he would not incommoded himself in trying to get there before it closed. But, on the whole, her name was "good news" to him.

That, it may be said, is a justification of the star-system. But that system has had so many knocks this autumn that it would be absurd to suppose that large numbers of playgoers resemble my friend in choosing the play to visit according to the prowess and the personality of the leading players. Theatre-people will always tell you that such and such a piece failed, despite a good Press, because it was too economically cast. "A star or two could have saved it." On the other hand, there are far more instances of plays most expensively bejewelled with stars which have

Mr. Ivor Novello appears to be one of the players who rarely fail to attract, but the success of "Careless Rapture" is composite. He offered earthquakes and battles and the gorgeous East, as well as his own appearance in his own libretto. It can be argued that Miss Arnaud and Mr. Squire have "carried" "Laughter in Court" at the Shaftesbury; counsel for the author, Mr. Hugh Mills, could

Some, like "Pride and Prejudice," have been greatly helped by their looks; others, like "Mademoiselle," by a well-selected quartette of leading performers; "Charles the King" has gained by a serious and sympathetic treatment of a character who always stirs curiosity as well as compassion. To previous generations, Charles was a tremendous star-part. I never saw Irving play it, but I imagine that it was Irving first and last, and the play unthinkable without him. In Mr. Colbourne's play at the Lyric, Mr. Barry Jones's rendering of the title-part is, naturally, the centre of a composition, but it is by no means an exploitation of a fine fat part. That is in the spirit of the time. On the whole, the public want to see good actors inside good plays, not terrific actors all over the top of bad ones. The production of "Jane Eyre," for example, has been put forward with confidence placed in the story and the play made from it; not in the drawing power of expensive or world-famous names.

To the St. Martin's there has recently come a comedy called "Till the Cows Come Home," in which all the elements of intelligent theatre are agreeably mixed; they are not perfectly mixed, and you can with justice complain that the political symbolism is rather a tangle of notions. But this piece has what people are apparently looking for this year; it has a few general ideas, not so many as to become laborious; witty lines, but not so witty as to be elusive; brevity, speed, and a general capacity to persuade the audience that it is sensibly listening to sensible stuff; this it does without taxing brains and attention too hard. Once more we find our friend the well-balanced piece, to whose amalgamated values the presence of Miss Adrienne Allen, Mr. Leslie Banks, Mr. C. V. France and a thoroughly competent company largely contributes. But the players do

not run away with it. It is Mr. Kerr's play, and a pleasant one, with a smell of country air as well as the tang of new ideas.

"CHARLES THE KING," AT THE LYRIC: THE TRIAL OF THE ROYAL MARTYR (BARRY JONES) IN WESTMINSTER HALL.

The play of "Charles the King" is a succession of historical incidents, such as Ireton and Cromwell vehemently discussing Laud's regulations for the clergy; Charles receiving news of the Scottish trouble while being painted by Vandyck; the escape of Henrietta Maria to France; Charles in prison at Hurst Castle; and, finally, the royal trial in Westminster Hall, magnificently staged, and Charles's farewell to his children.

reply that they have only bettered lines already good. Has Mr. Gordon Harker carried "The Frog"? I fancy not. This is a runner out of the Wallace stable, trained by Hay, and ridden by Harker among talented others. Surely a composite success for a well-cast melodrama of quick movement and ample excitement is the correct explanation of the play's ability to hold on so well at the Prince's.

Take the case of "Night Must Fall." The first team, captained by the author, Mr. Emlyn Williams, is playing it with approval in New York. A second team appears able to keep it indefinitely alive at the Cambridge Theatre here. In the advertisements no player's name is mentioned; only the author is cited and the fact that the piece has run well over a year. In this case the star-system, so far from explaining the success, has nothing whatever to do with it. The same is true of another very long runner, Mr. Ervine's "Anthony and Anna." This is another case where the play, with good, all-round performance, abundantly attracts. The advertisement of another show in great favour, "The Two Bouquets," at the Ambassadors, mentions the cast in tiny print and stars no member of it. Again, there is the case of "Do You Remember?" at the Vaudeville, a comedy of impecunious youth played mainly (and played very nicely) by young and hitherto unknown players. The advertisement announces "New Stars," but does not name them. It is an odd star who would consider him or herself to be efficiently "starred" without mention of the name!

I was glad to see that Mr. Amner Hall's production of Turgenev's "A Month in the Country," earned prolongation of its appointed run at the Westminster. It is no injustice to a sensitive performance to say that here the dramatist was the magnet. If the cast had cost twice as much as it did, and had been tinselled over with supposedly showy names, I doubt whether the box-office would have taken ten pounds a week more.

I am not for a moment supporting a ruthless economy in casting. There are certain kinds of plays which are merely vehicles and could not begin to be popular without the great persons for whom they were devised. But the great and costly persons are no guarantee of great box-office receipts. Every play has to be cast on its merits. If it is not a star-vehicle it must be neither over-weighted with big salaries nor undercast by too thrifty a policy. This has been the year of the well-balanced production, of shows which unite a fair wit, a good theme, and an efficient presentation.



"CHARLES THE KING"—THE HATRED OF THE PURITANS FOR "THE MAN OF BLOOD": COLONEL PRIDE (GRAVELEY EDWARDS) SPITS IN CHARLES'S FACE DURING HIS TRIAL.

"flopped" ignominiously, simply because the play was not good enough. All you can say with any certainty is that really popular players, of whom there are very few, will tilt the balance in favour of a play which, on its own account, is good enough to hold on.

One of the peculiarities of this autumn's season in London has been the absence of a noteworthy number of those actors and actresses who draw on their own names. Mr. Gielgud has been triumphing as Hamlet in New York. Sir Cedric Hardwicke is opening there in "Promise"; Mr. Noel Coward and Miss Gertrude Lawrence are to perform Mr. Coward's series of short pieces there. Mr. Charles Laughton has remained faithful to films, and Mr. Donat has returned to them. At home various "great names" have proved somewhat ineffective at the box-office; or, at any rate, the managements decided, rightly or wrongly, that the early takings were insufficient to encourage them in "nursing" the shows. Consequently, the emphasis in the successes of the season has been on what we may call "amalgamated values." People have gone for a good all-round show in which any one of the contributing elements, and by no means always the acting, has been the draw.



"CHARLES THE KING," AT THE LYRIC: THE TRIAL OF THE ROYAL MARTYR (BARRY JONES) IN WESTMINSTER HALL.



"PARNELL," AT THE NEW: WYNDEHAM GOLDIE AS PARNELL AND MARGARET RAWLINGS AS KATHARINE O'SHEA IN THE PLAY WHICH HAS NOW BEEN LICENSED BY THE LORD CHAMBERLAIN FOR PUBLIC PERFORMANCE.

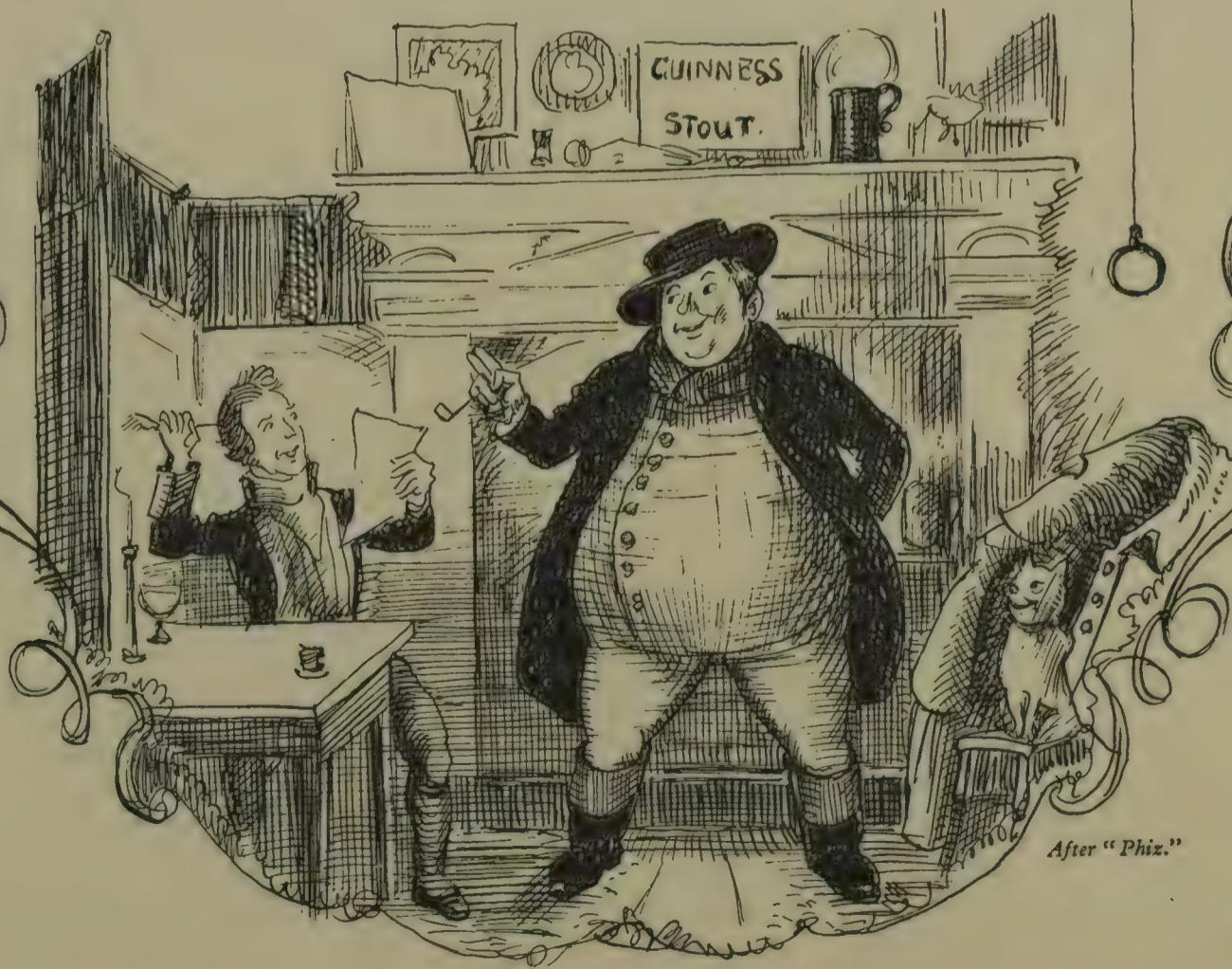
"Parnell," the play about the famous Irish Home Rule leader, was first produced in this country before members of the Gate Theatre Club in April, and has now been licensed by the Lord Chamberlain for public performance. Margaret Rawlings played Katharine O'Shea in the Gate Theatre production, having created the part in New York, where the play had a great success.

Guinness Time in Dickens' Time

It is interesting to note that there are actual references to Guinness by name in Dickens, one in "Sketches by Boz," where Mrs. Bloss arrives at the famous Boarding House with an umbrella, a pair of clogs, a bandbox, an easy chair, and "a large hamper of Guinness's Stout." Another is in Pickwick, where Phiz, the artist, has shown a Guinness placard in the room where Sam Weller is writing his Valentine.

And the association of Dickens and Guinness is a very natural one. Both are unique, both recall the bright and happy side of life, which is so especially epitomised in the jolly and honest Mr. Pickwick.

Dickens is good for you ; Guinness is good for you—isn't it nearly Guinness Time?



After "Phiz."

BOOKS OF THE DAY.

THE Lord Chief Justice, in his happy and humorous address on Horace given before the Horatian Society the other day, made a sly dig at the literary powers of statesmen. Possibly some of those exalted beings were present, to wither joyfully beneath his gibe. Touching on the Roman poet's changeless modernity, Lord Hewart observed: "It would, for example, be easy and agreeable to compile from Horace an indexed commonplace book for leader-writers and statesmen. (They are, of course, correctly named in that order because both leader-writers and statesmen say much the same thing, only leader-writers say it first and in a literary form.)"

There is, however, one statesman among us who in this respect is beyond the range of judicial raillery, and who—for all his political eminence—never yet having captained the ship of State, may at the bar of history stand equally on his brilliance as a writer. I mean, of course, the author of "*MARLBOROUGH*". His Life and Times. By the Rt. Hon. Winston S. Churchill. Vol. III. With twenty-four Photogravure Illustrations, two Facsimiles of Documents, three Maps in Colour, and sixty-four Other Maps and Plans (Harrap; 25s.). In this volume Mr. Churchill had intended to conclude the record of his great ancestor's career, but the extent of the remaining material, as it unfolded itself, made that impossible without sacrificing the proportion and balance of the whole work. No one will regret this necessary expansion. With its felicity of phrase and style, the work maintains unfailing interest as a portrayal of Marlborough's personality and strategic genius, combined with a masterly picture of the political background, and incidental studies of many other famous contemporaries. The present volume ends after the campaign of 1708. "In a final volume," Mr. Churchill writes, "I design to describe the fall of Marlborough after his main work was done. Here again the tale is rich in suggestion and instruction for the present day... Here in foretaste we may read the bitter story of how in the eighteenth century England won the war and lost the peace."

More than once Mr. Churchill emphasises the significance of his theme for modern students of affairs, pointing out that the constitutional and European issues debated in his book are peculiarly apposite to our own day. "At home," he says, "they involve and portray, first, the Union of Great Britain; secondly, the establishment of party government as the expression of a Parliamentary Constitution; and thirdly, the shaping of the Cabinet system, in the forms in which these arrangements were destined to survive for over 200 years." Again, he compares the allied struggle against a despot (Louis XIV.) in the years before 1708 with that more recent allied struggle against military tyranny in 1914-18. Concluding, he writes: "We have now reached the culmination of the eighteenth-century world war, and also of this story.... We have witnessed a spectacle, so moving for the times in which we live, of a league of 26 signatory states successfully resisting and finally overcoming a mighty coherent military despotism. It was a war of the circumference against the centre.... In Marlborough the ramshackle coalition had found, if not its soul, its means of effective expression, its organic unity, and its supreme sword." Marlborough, it might be said, was the 18th-century prototype of Marshal Foch.

On the military side, the main peaks of interest in this volume are the battles of Ramillies and Oudenarde. Students of strategy and tactics should read, in supplement to Mr. Churchill's description of Ramillies, Mr. Hilaire Belloc's book (which I remember reviewing on this page) explaining from personal observation the lie of the land which enabled Marlborough to transfer cavalry from one wing to the other unseen by the enemy. Particularly interesting just now are Mr. Churchill's chapters concerning operations in Spain during the War of the Spanish Succession, for in them occur many place-names familiar from the present Civil War. In connection with the battle of Almanza, in 1707, where the French under the Duke of Berwick (a natural son of James II.) defeated an allied British, Portuguese, and Spanish force, Mr. Churchill recalls a curious fact. "History," he writes, "has noted the oddity that in this battle the English commanded by the Frenchman, Galway (Ruyvigny), were beaten by the French commanded by the Englishman, Berwick." The Marquis de Ruyvigny was a French Huguenot refugee who had commanded for King William III. in Ireland and was raised to the English peerage as first Earl of Galway.

While "*Malbrouck s'en va t'en guerre*," we read of simultaneous campaigns of political and personal intrigue on the home front. There is the complicated struggle of Whigs and Tories—from which the great Duke himself stood aloof, being no partisan—and there is the gradual ousting of Sarah (Duchess of Marlborough) by Abigail (Lady Masham) in the favour and affections of their royal mistress. It has become a commonplace of popular humour to remark that Queen Anne is dead. Mr. Churchill

has resurrected her. In his vivid pages Queen Anne is no longer dead, but very much alive. "It is astonishing," he writes, "that most of our native historians have depicted Queen Anne as an obstinate simpleton, a stupid, weak creature, in the hands of her bedchamber women; and that it should have been left to foreign writers to expose her immense powers of will-power, resistance, and manoeuvre. She fought a harder fight than Godolphin. On her throne she was as tough as Marlborough in the field." And again: "Those who depict Anne as a weak woman should reflect upon the marvellous tenacity of her will-power, right or wrong. Upon her lone head and worn, ailing frame descended the whole weight of the quarrels of her realm. The mightiest men of that brilliant age contended for her verdict.... The storms which now exhaust themselves over enormous electorates beat upon her. Alone she had to face in personal confrontation the reason, knowledge, and appeal of her most famous servants and counsellors. We can see from her vigorous letters the skill with which she selected her lines of resistance. When these became untenable she fell back on woman's tears. But she would not yield." It would seem that Queen Anne has some claim to rank with her sister sovereigns, Elizabeth and Victoria, as a powerful factor in the affairs of the realm.

There are several allusions to Marlborough, on which it would be interesting to have Mr. Churchill's comments,



A MINIATURE HOLBEIN SELF-PORTRAIT BOUGHT FOR £20,000 BY A NEW YORK DEALER: THE ARTIST AS HE SAW HIMSELF IN 1542, AT THE AGE OF FORTY-FIVE—A SMALL ROUND PANEL HERE REPRODUCED IN ITS ACTUAL SIZE.

It was announced recently in the New York "Literary Digest" that Mr. Abris Silberman, the art dealer, had bought a picture by Holbein for 100,000 dollars (£20,000) from a private collection at Basle. It is a self-portrait of the artist, painted on a small round oak panel, the bottom of a travelling portrait-box, and similar to those in the Wallace Collection and in that of the Duke of Buccleuch. It bears Holbein's initials in gold, his age (forty-five) and the date, 1542 (the year before his death). The artist is shown, against a dark-blue background, wearing a black jacket and cap and a lace-edged white shirt. At Basle there has been some controversy among art critics over the attribution of the work to Holbein himself, but its authenticity has been championed by Professor Paul Ganz, of Basle University. In a published account of the picture he shows that Holbein painted it as a family keepsake, from a larger portrait which is lost. A sketch of it that reached Florence was painted over by an artist there early in the eighteenth century. After Holbein's death several similar miniature portraits of him were done by his pupils, but they are all of later date than this original. It was formerly owned by the Baltic family of Stackelberg of Faehna, and in 1929 it was acquired from them by the Paravicini-Engel family, of Basle, from whom it has now been purchased.

(From a Photograph Courteously Lent by Sir Robert Witt.)

to be discovered in "THE BEGINNINGS OF THE HANOVERIAN DYNASTY." By Wolfgang Michael, Professor Emeritus of West European History, University of Freiburg (Breisgau). Translated and adapted from the German (Macmillan; 21s.). This volume belongs to a series of studies in modern history under the general editorship of Professor L. B. Namier. The heading, "England Under George I.," at the top of the title-page, in smaller type, represents three volumes of Professor Michael's work on that King, of which the present volume is the first. The other two will also appear in an English version later. This first volume deals with the relations of the Electoral Court and Queen Anne during the last years of her reign, the establishment of the Hanoverian Dynasty, the Jacobite Rising of 1715, and foreign relations in 1715-18, the Barrier Treaty, the Anglo-Spanish Commercial Treaty, the Northern War, and the Quadruple Alliance. The book is not illustrated, but contains a useful appendix and the necessary index.

Professor Michael is

not too flattering to the victor of Blenheim. Thus, for example, we read: "With the Whig Ministers, Marlborough re-entered the scene. His political past was not unexceptional. In 1688 he had abandoned his King, but under William III. entertained secret relations with the Stuart Court. Nor was his attitude to the Succession above reproach; though a frequent and welcome guest at Hanover, he made the Pretender believe that in certain circumstances he might espouse the Stuart cause. It may have been this which caused the Elector to omit him from the list of Regents. Deeply chagrined, Marlborough 'at the instance of the Duchess, adopted a resolution to hold no official situation under the new Government.' But he could not resist the temptation and yielded to the persuasion of his friends. . . . At Greenwich the King appointed him Captain-General, Master of the Ordnance, and Colonel of the First Regiment of Foot Guards; he was restored to all his previous posts, worth £16-£17,000 a year. . . . But Marlborough had no chance of adding to his military fame. There was no war, and he had no share in crushing the Rising of 1715. Because of his avarice, he was disliked in his regiment." In another passage on the Jacobite rising, the author says: "It may seem astonishing that the Government did not send Marlborough, who was Captain-General of the Army. The passing over of

Marlborough may be ascribed partly to his age, but also to a certain distrust entertained of him by the Government. What if the Duke chose to declare in Scotland for the Pretender? It may have been known at Court that the Pretender counted on his support."

The early Georgians, Marlborough among them, are seen from another angle, as mansion-builders and patrons or arbiters of the arts, in "THE RULE OF TASTE." From George I. to George IV. By John Steegmann. With twenty-four Plates (Macmillan; 10s. 6d.). This is an interesting and well illustrated study of an important period in aesthetics, ranging roughly from Walpole's Government in the 1730's to the Reform Bill of 1832. The author touches on the history of art-collecting, from the time of Charles I., and ushers in his own particular epoch in the following terms: "The Georgian age was successfully inaugurated with the collapse of the Jacobite Rising. The moment was auspicious: by a combination of political and economic causes, Britain had once again come into the front rank of European states, for the Whig Revolution and the Marlborough wars had re-established her greatness and given her authority, stability, self-confidence and wealth which during the coming Ministry of Sir Robert Walpole were to be confirmed into a tradition."

Incidentally, Mr. Steegmann criticises the architectural work of Sir John Vanbrugh, builder of Blenheim Palace, that immense but rather unhomely domain with which Marlborough was rewarded by a grateful country. Concerning another great contemporary mansion the author writes: "When Walpole built Houghton and decided to fill it with pictures, he certainly was following no recent precedent, nor was his example followed very generally; his only formidable rival was the Duke of Marlborough, who also had a new dignity to support and a new palace to fill, and who also has suffered from the accusations of 'millionairishness' brought against Walpole."

That later "war of the circumference against the centre," with which Mr. Churchill compares Marlborough's campaigns, is "taken as read" in a new biographical study of the modern counterpart to the *Grand Monarque*, namely, "THE KAISER": And English Relations. By E. F. Benson. With Illustrations (Longmans; 16s.). Nearly the whole of this extremely candid, if not caustic, memoir, marked by the distinguished novelist's power of presenting character and situation with somewhat acid irony, is devoted to the Kaiser's life-story up to the outbreak of the war. Then the author rings down the curtain, and raises it again only for a brief epilogue describing the fallen Emperor's flight into Holland and his subsequent (and still continuing) life at Doorn. The four years of "loud war by land and sea" are left to the reader's memory, or (for those too young to remember them) to other sources of information.

Throughout the main part of the book the dominant theme, of course, is the Emperor's political attitude to this country and his personal relations with his English royal kinsfolk, especially his grandmother, Queen Victoria, and his uncle, King Edward VII., with whom he was constantly at loggerheads. The main narrative ends with a study of his emotions and actions in face of the imminent European catastrophe. "Indeed," writes Mr. Benson, "he was sincerely to be pitied, for all the uncontrolled bounds of his own temperament, his panic fears, his indecision, his bawling self-assertion, leapt out and savaged him. . . . The first loud bayings of panic died down and there

[Continued on page 846]



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FINANCE AND INVESTMENT.

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IMPORTS AND PROFITS.

A TRADE supplement by the *Economist* pointed out that the latest industrial reports and business statistics furnish further testimony to the remarkable vitality of domestic British industry. "But while the volume of exports of British manufactures is still only about 75 per cent. of pre-depression level, the volume of imports of raw materials has recently been about 25 per cent. higher than in 1929." This sluggishness on the part of our export trade as compared with the much more rapidly increased volume of our oversea purchases appears to be causing many people a good deal of concern. During the first nine months of the current year, what is called our adverse balance of trade—the sum by which the value of our merchandise imports exceeds that of our exports—came to £242½ millions, an increase, as compared with that of the corresponding period of last year, of £55½ millions. A wide gap between these two items, indicating that we buy more goods than we sell, has, as everyone knows, long been a regular feature of the account between this country and the rest of the world. Against it we can always set what are called our "invisible" exports, which consist of the earnings of our mercantile fleet, the financial services rendered to our kinsmen and customers abroad by our banks, finance houses, and insurance companies, and the sums due to us on the many hundreds of millions that we have, during the course of the past century and more, invested abroad. Some people are telling us that it is not possible that the increase in the value of these invisible exports will be sufficient to cover the growth in our purchases abroad, and that we must therefore to some extent be living on our capital. As to whether this is so we must wait for information—which even then must necessarily be largely a matter of guess-work—from the estimate which is every year prepared by the Board of Trade as to the real state of our trade balance. But at least it can be asserted with confidence that the higher prices of raw materials and of food-stuffs, which have been so largely responsible for the growth in the value of our imports, must have been pouring larger profits into the pockets of all those British investors who have put money into mining and plantation companies abroad; and that our income from shipping must have grown considerably, owing to the greater activity of the freight market, at more profitable rates.

URGENT HOME DEMANDS.

According to the testimony of the *Economist* Trade Supplement, progress in some branches of our activity, such as the metal industries, is checked to some extent by the scarcity of skilled labour and machinery. These difficulties are being met, for the present, by the dilution of skilled labour and the introduction of more labour-saving machines, also by the increased imports of iron and steel and machinery—in other words, our larger imports are due, in part, to the fact that some of our industries have more orders on hand than they can meet out of their own productive resources. "Stringent supply conditions," the *Economist* continues, "in the metal industries are partly due to the fact that armament expenditure is concentrated on these branches of activity. Despite

the record level of steel production, for example, consumers find difficulty in obtaining their requirements within reasonable time. Producers of pig-iron are now rationing consumers in practically all districts. Moreover, it now appears that many consumers of iron and steel had underestimated their requirements over the winter, and are now pressing for additional supplies, which are difficult to obtain at short notice. The building industry also continues active, though it seems that that branch of activity may have reached a peak." And so on.... The output of coal, thanks to the expansion of industrial demand, is maintained at a level above that of last year's, and home consumption exceeds the 1929 figure, while there are indications that the decline in exports has been arrested. The automobile industry is receiving more orders for the new season than a year ago; activity in the wool trade textile remains well above last year's level; and even the cotton industry shows indications of improvement.

THE FLOWING TIDE.

On the whole, the always cautious *Economist* concluded that prospects in the near future remain

ultimately to secure for them should tend, in the long run, to enable them to take a more important part in world trade, both as buyers and as sellers. Another feature that should stimulate the growth of international business is the marked upward movement that has shown itself in the prices of some of the leading primary products, among which copper and rubber have lately been conspicuous. This readjustment in the price level gives more purchasing power to a large number of countries, especially those of the British Empire and Latin-America, the increased prosperity and wealth of which have for some time been apparent. In spite of economic nationalism, the strength of which shows little sign of abatement, this increased buying power is bound to express itself in some quickening of international trade, still 20 per cent. lower in volume than it was in 1929.

THE QUESTION OF SECURITY PRICES.

All these hopeful indications promise well for the profit-earning capacity



ACCEPTED FOR THE WORSHIPFUL COMPANY OF HABERDASHERS BY H.R.H. PRINCE ARTHUR OF CONNAUGHT: PORTRAITS OF FOUR FORMER LORD MAYORS OF LONDON, ALL ON THE COURT OF THE COMPANY.

Portraits of four Aldermen who have passed the Chair and are members of the Haberdashers' Court of Assistants have been presented to the Company by themselves. The paintings were accepted for, and on behalf of, the Company by H.R.H. Prince Arthur of Connaught, the reigning Master, at the "John Banks" Annual Dinner. The portraits (from left to right) are of Alderman Lord Ebbisham (Lord Mayor, 1926-27); Alderman Sir George Truscott (Lord Mayor, 1908-9); Alderman Lord Wakefield (Lord Mayor, 1915-16); and Alderman Sir Maurice Jenks (Lord Mayor, 1931-32). The last three portraits were painted by Mr. Frank Beresford and that of Lord Ebbisham by Miss Margaret Lindsay-Williams.

encouraging for most branches of our industry. It is true that costs of production are increasing, but "there are no signs of a really steep rise, which would seriously cut into margin profits, at any rate in the immediate future." The Government's cheap money policy is reflected in an increase of £8 millions in the investments of the clearing banks between August and September, and an increase of £6 millions in their advances and loans was another indication of general business activity. As for the prospects of international trade, fears that devaluation may lead to a temporary reduction in British exports have not yet been realised through any marked decline in export orders. It must also be remembered that, though devaluation makes the gold-block countries a less profitable field, from one point of view, for our salesmen—because the devalued currencies are now less valuable when turned into pounds—on the other hand, fears of a steep rise in prices have already obliged these countries to make considerable concessions in the matter of tariffs and quotas; and the increased prosperity which the adjustment of their exchanges ought

than the hunters after speculative profits. Those who are not in a position to make their own selection, and have not access to the necessary professional advice, can find in the Unit Trusts a variety of selections put up in small or large packets to suit the convenience of all classes of buyers. That dismal cry about approaching saturation in the home market is less often heard in these times, for the home market has steadily refused to show signs of saturation. In fact, it is beginning to appear that the drastic reorganisation of productive power, by means of the elimination of plants believed to be "superfluous," may have been in some cases carried too far. Already the shipyards are so busy that when the expected Admiralty orders are added they are likely to have as much to do as they can manage, and to suffer by reason of scarcity of skilled labour, that has been transferred to other industries owing to the scrapping of plants. Barring labour troubles—and the ever-present possibility of cataclysm abroad—any set-back in the activity of industry looks remote; and if higher costs have to be faced, increased turnover should go far to offset their effect.

This England . . .



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MINOAN CULTURE.

(Continued from page 808.)

including those engaged in sacred sports, of which a whole series is placed together for comparison. The fine reproductions, by the Danish artist, Mr. Halfvor Bagge, of the faience figurines of the Snake Goddess (Fig. 9) and her associates from the Temple Repository at Knossos here form a worthy starting-point for a series of small images in other materials. The liberality of the Director and Trustees of the Fitzwilliam Museum has made it possible to set beside these the fine example in its possession of the Goddess, in mottled marble, wearing similar costume and tiara, but without her snake symbols. Thanks to Mr. L. D. Caskey, the Director of the Boston Museum, a copy, prepared under his oversight, and almost indistinguishable from the original, is here shown of the small chryselephantine cult-image of the Goddess that is one of the treasures of that Museum, here again holding out her golden snakes. By a singular good chance, moreover, it has been possible to place beside it a chryselephantine figurine of a tiara'd boy-God of the same materials. Standing on tiptoe, and aided by the tiara, his height almost exactly answers that of the Goddess, and the two figurines may be thought to have originally formed part of the same group in the relation of mother and child. A figurine of ivory, with loin-clothing in gold plate, portrays another youthful God, this time shown as tonsured and as having offered up his "childhood's locks." The artistic skill of this little figure is worthy of the Italian Renaissance (Fig. 1). With these is a cast of the figurine from the "Ivory Deposit" at Knossos—the leaping youth belonging to a sacral bull-grappling scene—the spontaneous movement and indeed *élan* of which well illustrates the distinction between such works and Greek Classical art of any Age. Placed with this, as similar in subject to the last and belonging to the same sensational school, is a remarkable bronze from Crete of a galloping bull, with a youthful acrobat turning a somersault on his back, kindly exhibited by Captain E. G. Spencer-Churchill.

Such "rodeo" sports also form a favourite theme of the fresco-paintings executed in the flat in the same lime plaster technique as the painted stucco reliefs. One of the most interesting of these is the "miniature" fresco in which Court ladies with wasp waists and flounced skirts, seated in the front seats, are supposed to be watching sports of this kind. As a matter of fact, they are entirely occupied with gossip and scandal. No more modern touch than this can be seen in the whole range of ancient art.

Amongst the wall paintings, the earliest in date depicts a child placing crocus flowers in a bowl showing polychrome decoration. Special copies have also been made for the present Exhibition of the remarkable garden scenes recently

discovered by Dr. Marinatos in a building at Amnisos, the eastern haven of Knossos. With their artificial basins and formal clumps of irises and lilies (Fig. 8), they are strangely reminiscent of Versailles.

For a continuous illustration of the whole extent of Minoan art, covering some 2000 years, my own collection of seal-stones and signet-rings, here also exhibited, has a unique value. Scenes of which in the larger art we have only fragmentary remains are here preserved in their entirety, some of them, like the grappled bull at the Cistern (Fig. 10), real masterpieces of the engraver's art. The mock turtle, the fable of the goat and dog, a group of waterfowl (Fig. 11), feeding, sleeping, and spreading wings for flight, are fine companion pieces. The gold signet-rings and bead-seals of the Thisbe treasure here preserved (the authenticity of which has been now fully established), as apparently some of the Mycenæ signet types, clearly represent scenes of ancient epic. A group of three of the Thisbe seals reproduces three episodes—Aegisthos and Clytemnestra, slain by Orestes, Oedipus stabbing the Sphinx, and again attacking his father Laios. The gold signet-rings presenting religious subjects are of special interest. A gold replica is here preserved of the "Ring of Minos" (now lost), the finding of which led to the discovery of the Temple Tomb at Knossos. It presents three scenes of the Goddess migrating, partly by sea, from one rock sanctuary to another. But the interest culminates in the "Ring of Nestor," found by a peasant grubbing for blocks in the larger beehive tomb at Pylos before the German excavation. For here, in microscopic engraving, including seventeen figures, we have the first glimpse of the Minoan Underworld.

As a whole, the Minoan signet-rings supply a principal source for our knowledge of the Minoan religion. Judged from the Christian standpoint, this was on a distinctly higher level than the classical form that succeeded it. It included, indeed, a primitive element in which "Bethels," in the form of pillar shrines are by due ritual infused with the divine spirit. The divine possession of its stone dwelling-house is often indicated by a perched dove.

The old Cretans themselves belonged to an ethnic stock the further extension of which can be traced east through a large part of Anatolia and Northern Syria, and the religion itself belonged fundamentally to Western Asia. It is not strange, therefore, that the form of Christian belief that we still see to-day throughout the Mediterranean area should find some interesting anticipations in that of Minoan Crete. The root idea was matriarchal and the Mother Goddess presides. The adoration of Mother and Child on a Minoan signet-ring, with the Magi in the shape of warriors bringing their gifts, is almost a replica of that on a Christian ring-stone of the sixth century of our era. The Mother here, with the Child standing on her knees, is a true Madonna.

THE WORLD OF MUSIC.

THE DRESDEN OPERA AT COVENT GARDEN.

RICHARD STRAUSS himself was present at the opening night of the Dresden Opera Company's season at Covent Garden, when his most popular opera, "Der Rosenkavalier," was given an excellent performance by a cast which was an extremely good, all-round one. The Dresden Opera Company has brought with it not only its own principals, conductor, and orchestra, but its scenery and chorus; and this is the reason why the general effect of this production was so good. The excellent team work was a feature throughout.

The soloists themselves are also admirable. The Octavian (Marta Rohs) is one of the best we have ever had at Covent Garden, and the Sophie von Faninal of Maria Cebotari was quite the best I have ever heard here. She has a delightful voice and a fine presence, and sings with great charm. The Baron Ochs of Ludwig Ermold was a most effective representation of the part, and in spite of the fact that he gave us far more real singing than others have in this rôle, yet he was equally successful in bringing out the broad farcical effects of the second and third acts.

The Marschallin of Marta Fuchs was a rendering in every way in keeping with its character—dignified, gracious, and with that slight suggestion of approaching middle-age which is needed. The orchestra played with the virtuosity and musicianship we expect from such a famous opera company as that of Dresden, and the conductor, Karl Böhm, gave both vitality and refinement to their playing.

Evidently Dr. Richard Strauss was very pleased both with the performance and the enthusiastic reception of his opera, for he took a number of calls, with the company and the conductor, at the end of the second act. He looked very well and fit, in spite of his seventy years, and he was given a cordial reception also by the orchestra, who found themselves for the first time in Covent Garden Theatre with the composer who is no doubt the most eminent living musician of their country. It is clear that the present season will be a real success. Most of the seats for the week are sold and the performance of the opening night promises a high standard of production and singing.

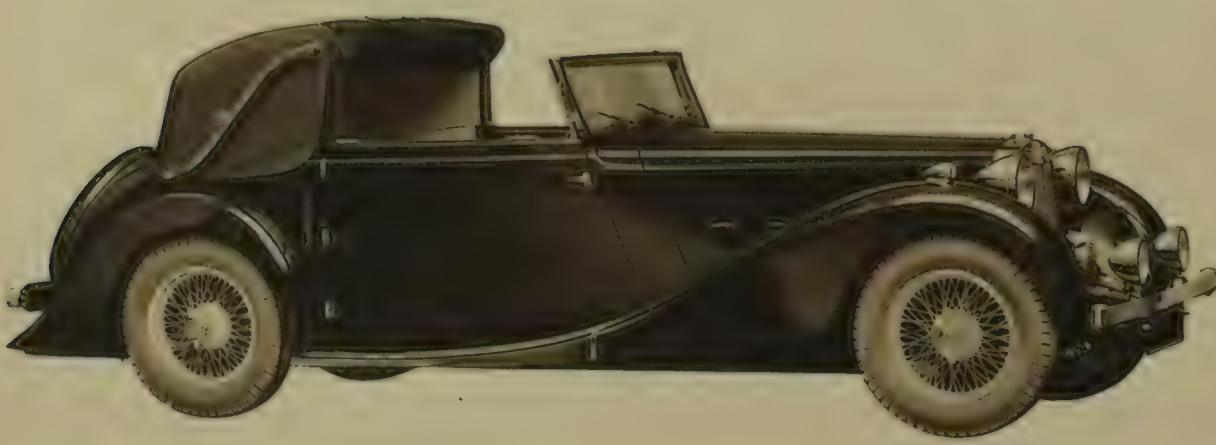
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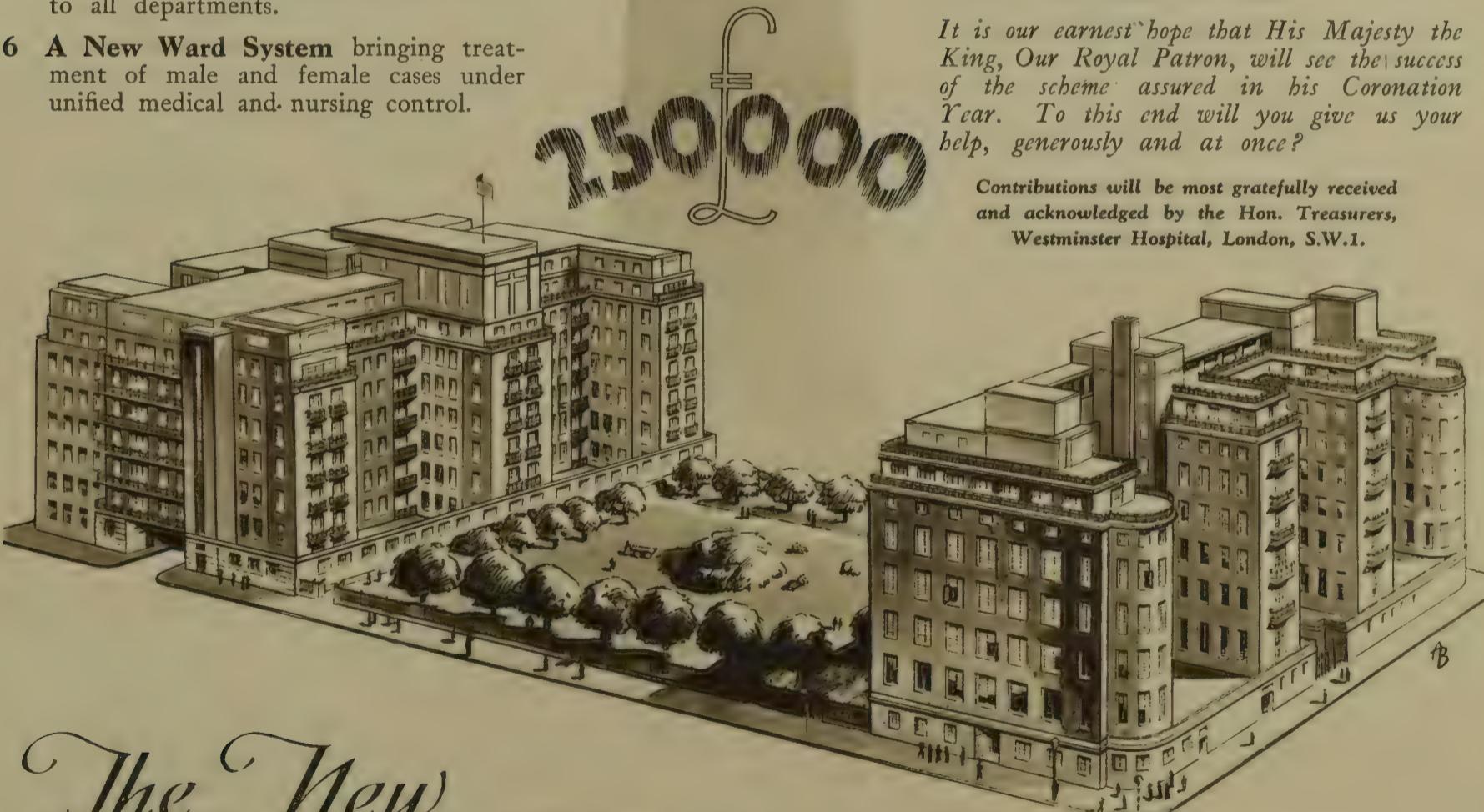
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NOTES FROM A TRAVELLER'S LOG-BOOK.
By EDWARD E. LONG, C.B.E., F.R.G.S.

MERANO IN THE AUTUMN.

TRAVEL in Italy is certain to be greatly extended as a result of the readjustment of the lira, and further attractions are the fifty per cent. reduction on the prices of return and circular-tour tickets on the Italian State



MERANO : A GLIMPSE OF THE CASINO, WITH ITS FINE GARDENS AND ITS PROMENADE.—[Photograph by Enit-Roma.]

Railways (providing five clear days are spent in the country) and hotel coupons, issued by the National Federation of Hotels, at fixed rates. A resort that should benefit during the present autumn season is Merano, which has a charming autumn climate, sunny and dry, with an extraordinarily clear air, enhancing the beauty of its views, and of the foliage of the orchards, vineyards and woods, rich in colour.

Merano has a splendid situation in the extreme north of Italy, a thousand feet above sea-level, among the magnificent mountains of the Dolomite region, and not far from the Austrian and the Swiss frontiers. Sheltered from northerly winds, it faces south, which accounts for its mildness, and to the grandeur of its mountain scenery it adds the beauty of a lovely valley, along which a small river, the Passiria, flows. With a pretty lay-out, most of its villa residences standing in the midst of pleasant gardens, Merano is rich in walks, one, the Passeggiata Tappeiner, two miles in length, winding along the mountain-side, all on the level, and overlooking town and valley. The town itself has a good deal of interest. The feudal castle was built in the middle of the fifteenth century by the Archduke Sigismund, who resided there frequently with his consort, Eleanor of Scotland; near the Post bridge, the Bozner Gate, one of the old gates of Merano, still stands; the Arcades have fine old interiors; the parish church of St. Nicholas, which dates from the beginning of the fourteenth century, has beautiful frescoes and pictures; and there is a museum, in the Via Galileo Galilei.

Very up to date in the all-important matter of hotels, of which it has a large number, Merano caters most admirably otherwise for its visitors, with a hydropathic establishment, where there is an indoor swimming bath, also Turkish baths, with hydro and electro-therapeutic treatment available; a casino, with a good orchestra, reading-room, restaurant, dancing, and a fine promenade; a theatre and several cinemas; whilst facilities for sport include a nine-hole golf course, and several tennis courts. The place is a good centre for fishing and for mountaineering, whilst a special sports attraction is the peasant race meeting, when farmers, in their picturesque national dress, ride bareback on mountain ponies. For marvellous views of the Dolomites, the Brenta, and Ortler Mountains, you go by tram from the Theatre Square to Lana, where a funicular railway takes you, in ten minutes, to a plateau over 4000 ft. up, whence you walk, by easy stages, to the little chapel of San Vigilio, 5700 ft. high.

Merano is a splendid centre for excursions. Not far off is the village of Tyrol, near which, on the Kitzelberg, is the half-ruined castle of Tyrol, originally a monastery,

but which, in the year 1200, became the residence of the Counts of Tyrol, the family which gave Tyrol its name. Later the castle passed into the hands of the Counts of Görz and Tyrol, and their last heiress was Margarethe Maultasch, known to fame as the Ugly Duchess. The castle, which stands on a magnificent site, with extensive views of the Valley of the Adige and the surrounding mountains, has a Rittersaal with marble portals, and a chapel with Romanesque reliefs and frescoes. Then there are the village and Castle of Scena, the latter with a very interesting courtyard and containing family portraits and relics of the great Tyrolean patriot, Andreas Hofer, shamefully condemned to death by Napoleon, and San Leonardo, where Andreas Hofer was born; whilst other castles are those of Leone, Goiana, Fontana, Knillenberg, Planta, Winkel, and Trautmansdorff, all of the thirteenth and fourteenth centuries, except Knillenberg, which is of fifteenth-century origin. And among long motor drives, with fine scenery all the way, one can recommend that to Carezza, Canazei, the Sella Pass, the Gardena Valley, and Ortisei; whilst the two-day tour from Merano to Cortina by way of Bolzano, Carezza al Lago, Canazei, the Pordoi Pass, and the Falzarego Pass, and back via Tre Croci, Misurina, the Lago di Braies, and Vipiteno is one of the loveliest one can take anywhere in the world.



A LOVELY WALK, ONE AMONG MANY IN MERANO : A PROMENADE BY THE RIVER.—[Photograph by Enit-Roma.]



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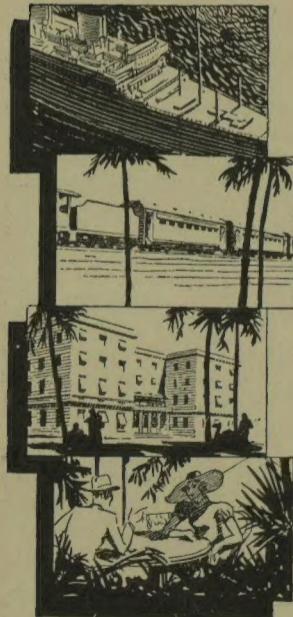
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BOOKS OF THE DAY.—(Continued).

asserted itself the dread of Germany's being isolated unless she stood in with Austria. On July 5, a week after the outrage, the Emperor gave to the Austrian Ambassador in Berlin his personal assurance that Germany would support Austria whatever were the terms of the ultimatum to Servia, which he urged should be issued at once. He then left Berlin again, without convening his Crown Council, and rejoined the *Hohenzollern* for his usual northern cruise. Various conjectures have been made as to why at such a time of crisis he did not remain in Berlin. . . . The most urgent need of that vacillating nature, which had so often screened its terrors under threats and sabre-rattlings, was that he should dissociate himself from the crisis that he had helped to precipitate."

In the epilogue the Kaiser's character is summed up, not without sympathy, but at the same time with a touch of amused tolerance perhaps more galling than downright contempt. "Destiny," we read, "had been cruel in ordaining that a man of his temperament should be Emperor of a great nation. Throughout his reign he had never shown any grasp of the serious responsibilities of kingship; never once, for all his sincere patriotism, had he rendered any true service to his country, nor ever had he failed to use his great abilities in the cause of European disquiet. . . . His happiest years were now to come, for the wicked ceased from troubling, and he, far from weary, could be at rest. If only Providence had consecrated him to be a squire of ample means and estate, just outside some county town in England, what a pleasant and useful existence might have been his! His defects, ruinous in a monarch, would have been merely humorous and even endearing. . . . Morally he would

have led a blameless life, and his boundless energy would have spent itself in harmless and often beneficent enterprise."

I hope later to discuss other books which bear on those above-mentioned. An important and sympathetic German view of our national imperial destiny is presented in "THE BRITISH EMPIRE." Its Structure and Its Problems. By Johannes Stoye (Lane; 12s. 6d.). The transition from the Georgian to the Victorian dispensation is effected, from the European standpoint, in "UNCLE LEOPOLD." A Life of the First King of the Belgians. By Angus Holden. Illustrated (Hutchinson; 18s.). The epoch of George IV., both as Prince of Wales and King, is admirably surveyed in "REGENCY PAGEANT." By Paul H. Emden (Hodder and Stoughton; 15s.); and closely allied with this last, on the social and literary side, is "FANNY BURNEY." By Christopher Lloyd. With Illustrations (Longmans; 10s. 6d.). This sprightly book claims to be the first full biography of Dr. Johnson's "little Burney," hitherto almost obliterated by her own voluminous but not always self-revealing diaries. C. E. B.

THE PLAYHOUSES.**"TILL THE COWS COME HOME," AT THE ST. MARTIN'S.**

IT is a little unfortunate that one is inclined to regard this comedy as a political parable. As entertainment, extremely pure, and rather simple, it is excellent. As a contribution to This Week's Great Thoughts it means very little. Mr. Leslie Banks plays the rôle of a Cabinet Minister suffering

from a nervous breakdown. His task has been to pour oil over the troubled waters of Europe. As a welcome change from this pacifist programme, he returns to his father's cottage in the country and starts an internecine war among the villagers. All that most of them want is to be "let alone"; one of them even declines to accept the acre of land he occupies. A grasping farmer, however, is anxious to obtain possession of this piece of land, though its financial value is negligible. The Cabinet Minister supports his claim, until Miss Adrienne Allen, the proud owner of a prize herd of Jersey cows, appears upon the scene. The cows having strayed into the meadow of the avaricious farmer, he impounds them. Thereupon the Cabinet Minister makes belligerent speeches to the surrounding tenantry, forces arms into their unwilling hands, and marches them upon this oppressor. Bloodshed seems likely, until the farmer's wife fortunately, and prematurely, has a baby. The owner of the herd of cows possessing the only telephone in the village, the farmer seeks peace that he may have the privilege of ringing-up the nearest doctor. The play has many amusing moments, as well as the most original butler seen on the stage for years. Mr. Charles Groves plays this plain-speaking character to perfection.

"ALL-IN MARRIAGE," AT THE COMEDY.

Seeing that not one of the characters has the slightest trace of accent, Camberwell, rather than Canada, would have been a more appropriate setting for this amusing domestic comedy. There is a political background, but it means very little, the main interest centring round the family life of Judge and Mrs. Hardy. They have three daughters; the unmarried one provides the plot and love interest, but the two married ones supply that real human note that will appeal to all parents. One daughter declares that her husband has no desire for home life, forcing her to spend money on dance frocks when what she really requires is warm underwear. The other complains that her husband just wants to sit around when he gets home from the office, even refusing to take her to the cinema. Both girls leave their husbands, and find to their amazement that the old folk are not at all pleased to receive them back in the nest. Miss Violet Farebrother gives a very natural performance as the mother; Mr. Tony Sympson is amusing as the son of the house; and Mr. Ralph Roberts is excellent as the deaf grandfather.

AT THE PHILHARMONIC.

THE second concert of the Royal Philharmonic Society was to have been conducted by Sir Hamilton Harty, but, unfortunately, the famous Irish conductor is ill, and his place was taken by Mr. Julius Harrison. The programme remained unchanged and consisted of a new composition by the Italian Castelnuovo-Tedesco, who himself conducted this piece, which was described as an overture to "Taming of the Shrew," suggested by Shakespeare's play. Castelnuovo-Tedesco was a pupil of Pizzetti, and although still comparatively young is known on the Continent generally as well as in Italy. Indeed, it is rather hard to understand why his compositions are so often played, because they do not stand out conspicuously from the mass of contemporary European music. The "Taming of the Shrew" overture is no more than vigorous, competent music such as many musicians would be capable of writing.

Rudolf Serkin made what I believe was his first appearance at a Philharmonic Society. He is a highly-gifted musical young pianist and an admirable ensemble player, as we have had occasion to recognise again in the series of Bach concerts which Adolf Busch has been giving at the Queen's Hall. As a soloist he was on this occasion disappointing, and it seems as if he has certain limitations.

The concert concluded with Mahler's Symphony "Das Lied von der Erde," in which the soloists were Mary Jarred and Herman Simberg.

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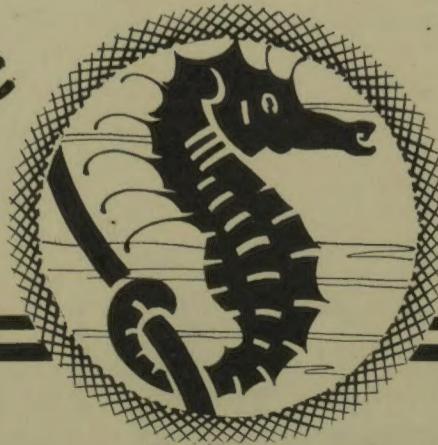
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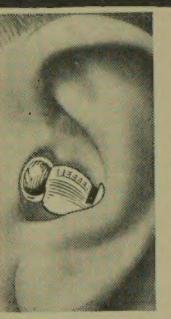


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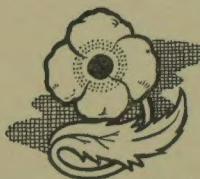
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At the going down of the sun
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We will remember them."

We can best remember them by offering the hand of friendship to their comrades who survived, so many thousands of whom, because of sickness or because they are growing old, are today in dire need of help.

Please help the British Legion to help these men and their families by giving as generously as you can for the Poppies you will wear on

**POPPY DAY
Nov. 11**

DONATIONS will be welcomed, and these should be addressed to the local Poppy Day Committee; or to Captain W. G. Wilcox, M.B.F., Organising Secretary, Earl Haig's British Legion Appeal Fund, 29, Cromwell Road, London, S.W.7.

LADIES willing to act as Poppy Sellers are asked to apply to their local Poppy Day Committees or to the above address.

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Baden-Baden—Hotel Stadt Strassburg—Fr. Hoellischer. First-class family hotel. Full pension from RM. 9.

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Wiesbaden—Hotel Nassauer Hof—World renowned. Finest position opp. p'r'k & Opera. Wiesbaden Springs. Patronised by best British Society. Pen. fr. 12 Mks.

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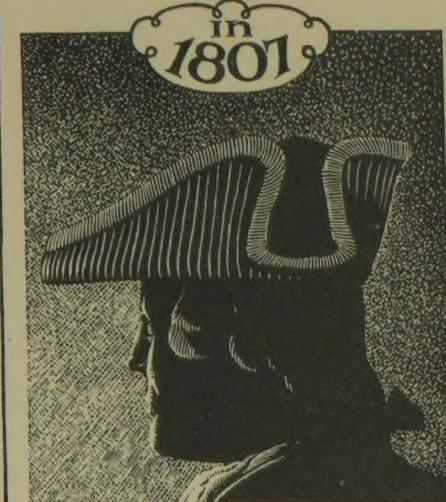
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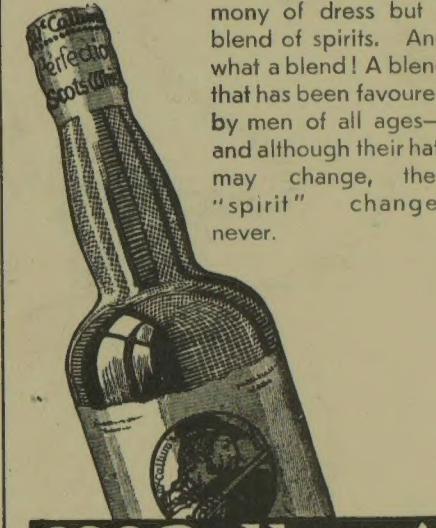
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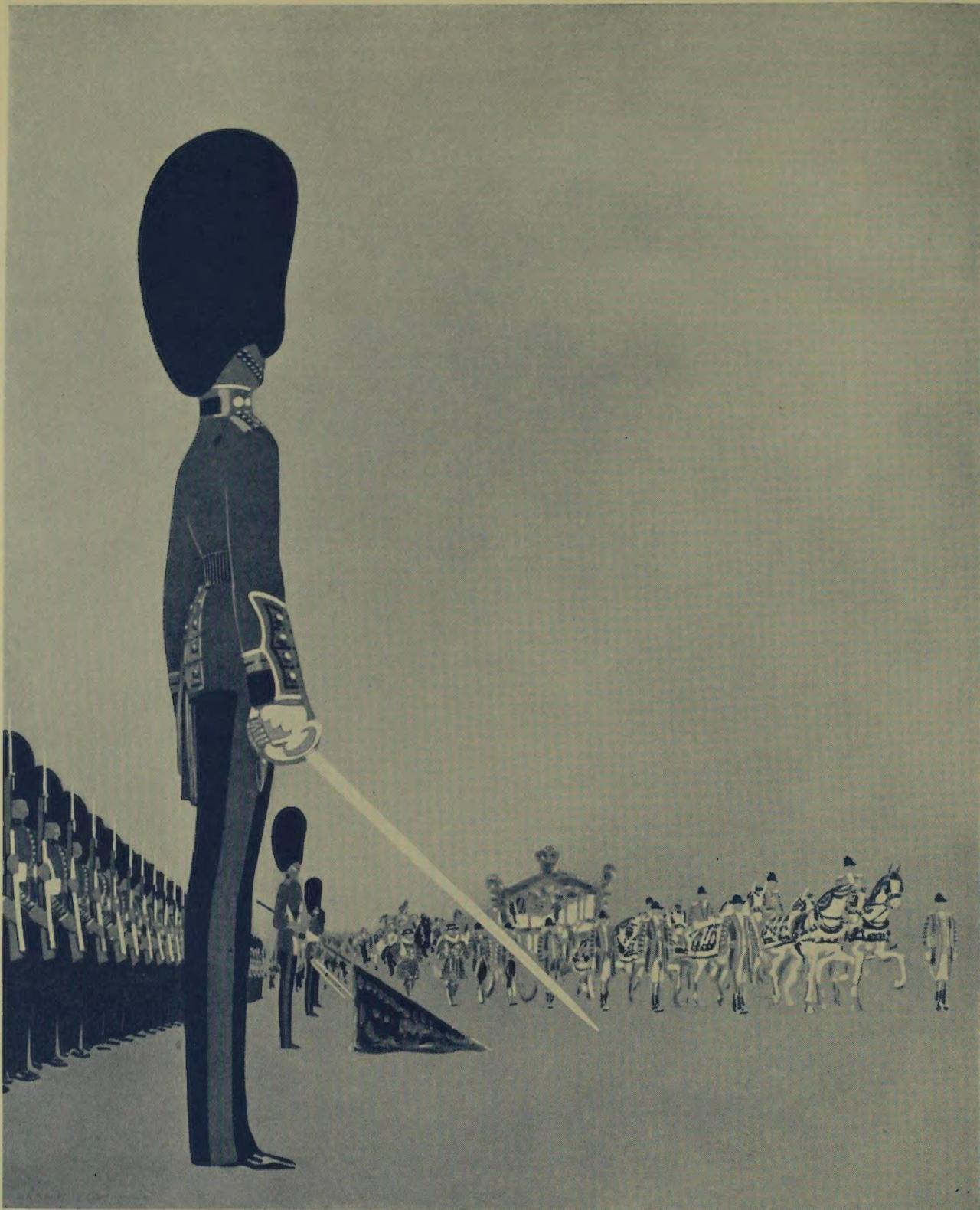
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